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CONDUCTOR—Apollo Musical Club, Mandolin Club

# SHOULD OPERA IN AMERICA BE CONTROLLED IN MILAN?

## INTERVIEWS WITH HAMMERSTEIN AND LEONCAVALLO.

PARIS, September 22, 1911.

**H**T the present time Italian opera cannot be produced in America in any language without the consent of the Milan Monopoly.

A number of the privileges enjoyed by the Monopoly have already been explained, but it may surprise and even amaze our public, musical and otherwise, to know that the Millionaire Metropolitan Opera Company of New York, giving opera in the wealthiest entertainment establishment on the face of the globe, can do so only PROVIDED IT AGREES TO TAKE—PURCHASE—each season, ONE NEW MONOPOLY opera and PAY for it, whether it PRODUCES IT OR NOT!!\*

This is a magnificent endorsement of this paper which, together with daily papers, has claimed repeatedly that the "Girl of the Golden West" was not put on on merit. Whether approved by Gatti-Casazza and Toscanini, it was accepted because, had they not agreed to take a new opera each year from the Milan Monopoly and pay for it, good or bad, to be produced or not, they could not have been able to produce the other third rate new Italian operas.

But is this so? Do Gatti-Casazza and Toscanini mean to tell an intelligent community that they could not have given an attractive repertory at the Metropolitan Opera House without this kind of tyrannical, monopolistic and absolutely unbusinesslike agreement, an agreement that puts them and the Metropolitan under the autocratic, absolute control of a foreign monopoly? Would they not have received the endorsement, the support of New York if, when this imposition was proposed, they would publicly have rebelled against it? Do they now even mean to tell us that Italian opera is equivalent to the direct control of the same in New York by a Milan Monopoly? It will be interesting to observe their attitude toward the Monopoly now, in view of the sensational developments that have been made through Mr. Dippel's rebellion against the imposition. The question up to the Metropolitan Opera Company is simply whether it will continue to negotiate with the Milan Monopoly or, following Dippel, announce its complete independence? There is no compromise possible. Dippel did not compromise. In fact, he will give independent opera at once, without any speculation at all as to the future and the exercise of tyrannical imposition in other seasons.

Gatti-Casazza and Toscanini may put up the plea that they have contracts, but these contracts have not been tested as to their legality and will they, appealing to the power of an imaginary *force majeure*, meekly submit? If they do, I am prepared to say that they may as well now reconcile themselves to a moral defeat such as no persons ever associated with opera have experienced. Through the compliance with the decrees of the Milan Monopoly, the Metropolitan Opera Company forces upon Henry Russell the payment of this enormous tribute to the Milan Monopoly and I do not believe that the Boston public will support it. Had the Metropolitan Opera Company refused to submit, Russell could have "faced the music"; after the submission of the Metropolitan to the Monopoly, he was helpless.

### Boston Prospectus.

Look at this yoke, bent to the Milan Monopoly, thousands of dollars, weekly, going to its treasury through Boston alone, which is COMPELLED to take and PAY for operas Boston does not desire, but which the Monopoly insists upon, as a part of its arrangement!

THE BOSTON OPERA COMPANY

begs to announce its third season of Grand Opera under the direction of Mr. Henry Russell. The first perform-

\*This appears to be in line with the infraction of the law as charged. If this is not in restraint of trade, it may come under some other clause of the Sherman Law, for the same restraint is not put upon the opera companies doing business in Massachusetts, Illinois, Pennsylvania and other States. The other opera companies also are compelled to get their material from the same Milan Monopoly and yet can deal with it without this special contract, which limits the Metropolitan while it does not limit the others in the manner cited. The companies compete, in a number of instances,

ance will take place on Monday, November 27th, 1911, and the season will last 18 weeks during which time there will be seventy-two regular subscription performances, which will be given on Monday, Wednesday, and Friday evenings and on Saturday afternoons.

**THE COMPANY.**—Singers of world wide eminence and all nationalities have been engaged to appear in the BOSTON OPERA HOUSE. They have been persuaded to come for a limited number of appearances which will enable the BOSTON PUBLIC to hear a variety of singers unequalled in the Operatic history of America. The French section of the Company has been strengthened as compared with last year, whilst the excellence of the Italian Company has been carefully maintained. German singers have also been especially engaged for the Wagner performances.

**CONDUCTORS AND ORCHESTRA.**—Several important additions have been made to the Orchestra which will insure both tonal beauty and artistic pre-eminence. The engagement of Herr Felix Weingartner speaks for itself and is indicative of the progressive spirit of the Boston Opera Company. Mr. Andre-Caplet will again have entire charge of the French Repertoire and Messrs. Conti, Goodrich and Moranzoni will resume their former position with the Company.

**STAGE MANAGEMENT.**—Mr. Delfino Menotti has been re-engaged as Regisseur General and will be assisted by Mr. Herman Wessel and Mr. Reali. Mr. Leo Devaux of the Opera Comique, Paris, will be Regisseur for the French works and Mr. Sillich for the German works.

**CHORUS.**—The Chorus will consist of one hundred and twenty-five singers and will be trained by Mr. Oreste Sbavaglia. In addition to the choristers who have been re-engaged, others have been secured from the Paris Opera Houses for the purpose of strengthening the ensemble of the French Operas.

**BALLET.**—The Corps de ballet will be under the general supervision of Mr. Bottazzini, who will be assisted by Miss Maria Paporello.

Thanks to the courtesy of Mr. Mingardi,† Director of LA SCALA, Milan, Madame Galli has been secured as PREMIERE DANSEUSE.

**REPERTOIRE.**—The list of Operas chosen for the coming season includes some of the most important modern works, a great many of which have not yet been heard in the Boston Opera House, and the production for the first time on any stage of "LA FORET BLEUE" by Louis Aubert is an event of artistic significance.

**SCENERY.**—Elaborate new scenery has been designed and painted by Mr. Pietro Stroppa.

Professore Lebler of Vienna is responsible for *Tristan und Isolde*, *Hansel und Gretel* and *Pelleas et Melisande*. The designs for the latter Opera have been personally supervised and approved both by the author and the composer.

**COSTUMES AND PROPERTIES.**—In addition to the Costumes manufactured in Boston others will be supplied by Messrs. Chiappa of Milan and Messrs. Winteritz of Vienna.

The entire properties have been built in Boston by Mr. Robert Brunton.

**INTERCHANGE OF SINGERS.**—By virtue of a working agreement existing between the Boston, Metropolitan, Chicago and Montreal Opera Companies there will be an exchange of artists whenever mutually convenient and desirable.

### THE COMPANY.

(The names of the Artists are in alphabetical order.)  
With a view to giving satisfaction to the subscribers, all Artists whose names are not marked with a star, have

†Mingardi is Gatti-Casazza's successor as manager of the Opera House, La Scala, Milan, and he could not hold that place five seconds after the Milan Monopoly would say "Retire." He was, as a matter of course, placed at the head of La Scala through the Monopoly. The engagement of Madame Galli, referred to, is therefore an engagement made through the Milan Monopoly, no matter who may have been the Milan intermediary. Thus it has its tentacles in the Boston Opera House even in the ballets.

been engaged for not less than four performances and are therefore considered as members of the Boston Opera Company. Those whose names are followed by a star (Madame Eames, Marcel, etc.) have not been obtainable for more than one or two special appearances, the dates of which will be announced later on.

## SOPRANOS.

Bella Alten*	Marguerite Hoberts (new)
Zina Brozia (new)	Georgette LeBlanc-
Lucette de Lievin	Maeterlinck
Fely Dereyne*	Lucille Marcel*
Emmy Destinn	Marie-Louise Martini
Madeleine d'Olige (new)	(new)
Emma Eames*	Carmen Melis
Ester Ferrabini*	Johanna Morella (new)
Bernice Fisher	Lillian Nordica
Johanna Gadski*	Evelyn Scotney
Mary Garden	Luisa Tetrazzini
Christine Heliane (new)	

## CONTRALTO &amp; MEZZOS.

Maria Claessens	Louise Homer*
Florence de Courcy (new)	Jeanne Maubourg
Maria Gay	Jeska Swartz
Jeanne Gerville-Reache (new)	

## TENORS.

Luigi Cilla	Herman Jadlowker
Edmond Clement	Alfredo Rainella (new)
Ferd. de Potter (new)	Paul Saldaigne (new)
Rafael Diaz (new)	Leo Slezak*
Giuseppe Gaudenzi	Jacques Urlus (new)
Ernesto Giaccone	Giovanni Zenatello

## BARITONES.

Pasquale Amato	Carmine Montella
Gaston Barreau (new)	Giovanni Polese
Ramon Blanchard	Attilio Pulcini
Rodolfo Fornari	Maurice Renaud
Max Kaplick (new)	Jean Riddez (new)
Pierre Letol	Antonio Scotti

## BASSES.

Edward Lankow (new)	Leon Rothier
Jose Mardones	Luigi Tavechia
Bernard Olshanski (new)	

## CHEFS D'ORCHESTRE.

Andre Caplet	Roberto Moranzoni
Arnaldo Conti	Felix Weingartner
Wallace Goodrich	

## ASSISTANT CONDUCTORS.

Cesare Clandestini	Alexander Smallens
Ralph Lyford	Charles Strony
Arnaldo Schiavoni	

## FRENCH REGISSEUR.

Leo Devaux	
Menotti Delfino	

## GERMAN REGISSEUR.

Aristodemo Sillich	
ASSISTANT STAGE-MANAGERS.	

## HENRI JULIEN.

Henri Julien	
Engenio Reali	Herman Wessel

## CHORUS MASTER.

Oreste Shavaglia	
Anthony Dubois	Casimiro Saporetti
Ettore Bottazzini	BALLET MASTER.

## PREMIERE DANSEUSE.

Dolores Galli	
Maria Paporello	BALLET MISTRESS.

Negotiations are in progress looking toward the engagement of the celebrated Vanni Marcoux, who recently "created" Don Quixote in Paris.

## THE REPERTORY

will be selected from the following works:

## IN ITALIAN.

The Girl of the Golden West	Puccini
Barbiere di Siviglia	Rossini
Segreto di Susanna	Wolf-Ferrari
Cavalleria Rusticana	Mascagni
Lucia di Lammermoor	Donizetti
Madama Butterfly	Puccini
Manon Lescaut	Puccini
Trovatore	Verdi
Traviata	Verdi
Mefistofele	Boito
Pagliacci	Leoncavallo
Rigoletto	Verdi
La Boheme	Puccini
La Tosca	Puccini
Germania	Franchetti

Otello	Verdi
Aida	Verdi

## IN FRENCH.

L'Enfant Prodigue	Debussy
Pelleas et Melisande	Debussy

## SAINT-SAENS

Samson et Dalila	Aubert
Foret Bleue	Laparra

## MASSINET

Habanera	Massenet
Werther	Massenet

## BIZET

Carmen	Bizet
Manon	Massenet

## GOUDON

Faust	Gounod
Mignon	Thomas

## IN GERMAN.

Tristan und Isolde	Wagner
Hänsel und Gretel	Humperdinck

## IN ENGLISH.

The Sacrifice	Converse
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"The Girl of the Golden West" is forced upon Russell. He does not need it, and in New York there would be no paying audiences unless Caruso would sing in it. Big receipts are even questionable then. Seventeen Italian operas are on the list; of these five are Puccini's, not one needed, with five works of the genius Verdi on the repertory. But as the Milan Monopoly controls directly Verdi's "Aida" and "Otello," Russell could not get them from the Monopoly without agreeing to produce, actually to produce, the others, willy nilly. Will the Boston press and public stand by such colonial tyranny?

What must Russell do in order to get from the Monopoly what he wishes to offer to the Boston public? He must go to the expense of scenery he does not want, costumes he does not want, musical material he does not want; he must engage singers he does not need and he must pay money to the Monopoly for the right of performing operas he does not need, to get the permission to purchase the performing rights of operas he does want, and thus the budget of the Boston Opera Company is advanced thousands and thousands of dollars, besides the tens of thousands paid to the Milan Monopoly. If the New York Metropolitan Opera House would declare its independence of the foreign monopoly, Russell could readily dictate terms based upon American common business sense. The thing to do in Boston is to forfeit, close the opera house and declare to the public that it will be opened again as soon as the American public of Boston will declare itself ready to support free opera and not the artificially "boomed" Italian modern musical concoctions, made in Italy to palm off on Americans at enormous prices.

## Other Sides.

Even with a doubtful speculation like the "Girl of the Golden West," the Monopoly last year bluffed the Metropolitan Opera House Company into taking Franchetti's "Germania" as a prior condition. And this season, in order to be able to bask in the sunshine of the Monopoly, the Metropolitan Opera of New York, conducted under the auspices of billionaires, meekly accepts the costly imposition of "Cristoforo Colombo," another copyrighted property of the Milan Monopoly, an opera the Monopoly has not been able to place anywhere, outside of the little Italian opera houses whose managers tremble when a telegram comes, dated Milan, being in constant state of terror as to the next demands of the Monopoly.

What were the losses, direct and indirect, on "Germania"? The losses on "Cristoforo Colombo" are assured in advance. Not deriving any income from such operas, the Milan Monopoly sells them to the great American chump nation, and yet retains control of them. And we submit.

The additional, far reaching purposes intended in forcing us to stage these operas, after they have not succeeded in Europe generally, is to secure a sale in America of the piano editions or individual num-public as alliance, if continued.

cause the operas are not in the living repertory, showing the excellent commercial perspicacity of the Monopoly that has operatic America in its grasp.

## Rebates.

Why should Mr. Dippel, for instance, pay for a "Butterfly" performance in Chicago four hundred dollars, say on a Saturday night, when the Aborn English Opera Company, which is also giving opera at popular prices on the same night, pays one hundred dollars, both paying the same Milan Monopoly? The sale of seats (subscribers are the foundation of the opera and do not weigh in the popular performances) is about the same sum on such a Saturday night in both places. The slight variation in favor of the greater scheme also has no bearing. Why should Mr. Dippel pay \$400; why Mr. Aborn \$100, and both be obliged to make special concessions to a foreign monopoly for the privilege of paying? What is a rebate under the Sherman law?

Five years ago Henry Russell paid the Milan Monopoly seventy-five dollars for the right of performing "La Bohème" with the San Carlo Opera Company, in the same city of Chicago; \$75 for each performance. The price Mr. Dippel would now have to pay would be about \$400 each performance. Is it the same "Bohème," same city, same opera house, same Monopoly? Certainly—always the same, even the same American victims.

The business of the Monopoly has reached such huge proportions in America that Signor Tito Ricordi is sent to our country to supervise these matters and see to it, on the ground, that no innovations take place and that Messrs. Gatti-Casazza, Toscanini and Russell dance as he fiddles for the next season. Signor Tito Ricordi is the general foreign manager, and is not a stockholder in the Ricordi house, but he understands how to beat time in this interesting operatic game.

## Mr. Dippel.

Mr. Dippel, however, has given proof that the conditions in opera must be changed if we are to have any kind of principle or system in the government of that line of business, for that is what it is. If he has the singers, and he has them, he can produce any operas he pleases, entirely ignoring the Milan Monopoly, as he now will prove.

Oscar Hammerstein, as an independent manager, refused to submit to the Monopoly. He sold out at a large profit, sufficient to build his magnificent London Opera House, with more besides. He COULD NEVER have sold out, for more than a million, had he been conducting his Manhattan Opera with Milan Monopoly contracts to weigh him down. What I would consider a fair question is, if Hammerstein's opera enterprise was so valuable as to bring that immense sum paid and he had no Milan Monopoly rights among his assets, what are such assets worth to the Metropolitan Opera Company and to the Boston Opera Company? Dippel has also shown that he does not consider the Rights in America of the Milan Monopoly worth anything to him. He is going to conduct his operas now without any Milan Monopoly control, as Hammerstein did. Naturally the Dippel stock must rise, not being weighted down with the useless (as Hammerstein showed) Milan Monopoly opera contracts.

And with such lessons before him Russell is going to compel the Boston Opera Company, which is desirous of showing an economical record, to submit to the useless tax of the Milan Monopoly? I do not believe it.

As to Gatti-Casazza and Toscanini—well, if they will continue to submit to the Monopoly their tenure of office must necessarily be reduced by the mere force of public opinion. They cannot afford to do business with a Monopoly that will appear to the public as alliance, if continued.

BLUMENBERG.

## OSCAR HAMMERSTEIN ON THE MILAN MONOPOLY.

"To be clear and musical in one's statements on the musical copyright law is certainly difficult," said Oscar Hammerstein to THE MUSICAL COURIER London representative in a recent interview on that delicate subject, "and to be accurate one can be but relatively so, whereas to be complete, that is impossible."

"But the copyright law as it is in operation today and utilized by the Italian Monopoly, as reviewed in a recent issue of THE MUSICAL COURIER—what effect must it have on music and all creative musical talent?"

"Stultifying, stultifying, that's all," continued Mr. Hammerstein. "We need a reformation, a classical revival in musical art, and it must come, it is coming, and when it is strong enough it will crush out of existence all opposing forces. In the meantime many must suffer who go contrary to the dictatorial rule of the powers that be."

"But you?"

"Me? Well, I occupy an unique position. My hobby is to be independent, to use my own judgment in all things and to regulate my own business so that I may be the sole arbiter of what I will to do. And so far I have succeeded. I own my own houses; on this London house I have spent a million and a quarter. I act in the interest of no publishing house, board of directors, clique, or patron. My own taste and judgment are my sole arbiters and if they are wrong, all is wrong. I wish to say nothing against the Messrs. Ricordi, Sonzogno and Puccini, personally, but I read Marc Blumenberg's editorial on the Italian monopoly and I agree with him absolutely that the principles on which that monopoly exists are all against the best interests of music and all connected with music."

"Which is equivalent to saying that you agree that the conditions it generates are prejudicial to all progress and ultimate success of both art and artist."

"Exactly. A monopoly or control of privileges, copyrights, or other rights, that absorbs everything and everybody, or tries to, for the building up of its own commercial aggrandizement is quite naturally indifferent to such altruistic principles as progress and the ultimate success of art and artist. Though it may contain within itself its own elements of dissolution, while it lasts in good working order and keeps on seeking new worlds to pander to, it will prevent all general musical expansion. If the entire operatic output is to be centralized in one monopolistic syndicate and its final destination to be decided via the discretion of copyright privileges, well, some of the output will have a long wait in accommodating archives. For like every well regulated business house, stock in trade is reduced down to the 'best sellers,' and while the star of any one of its employee composers is in the commercial ascendant there must be no new conflicting or disturbing influences of any kind."

"What effect is the Rosati bill of amendment meant to have on composers?"

"I have not read the bill, but it is no doubt a means to an end. But the composers themselves are blind to their own best interests. Dozens of them may be seen any day in Italy making the rounds of the marketable places with their scores under their arms and no one to take the trouble to look at them or their scores. If they don't sell to the monopoly there is no one else to buy, and if they do sell, it is at the monopoly's own price. One by one they come to risk their all on an acceptance by the 'great house,' each one hoping he may be next in favor, and, well, some of them will have a long wait."

"Then you do not admit that a monopolistic con-

dition might become an eventual benefit to a composer?"

"No, certainly not. To make terms that assign all one's personal rights, with no protection, no liberty and no encouragement given to free spontaneous expression of musical thought but always the model of a popular success dangled before one's eyes? How can that work towards 'eventual benefit?' It is all a case of annihilation. Annihilation if one accepts conditions, annihilation if one does not accept."

"But why the latter?"

"The power and influence of controlling the various Italian houses. Paid servants as managers, who reject all manuscripts, having no right to do otherwise; hiring conductors, and singers, all operating under the same régime."

"And the managers who remain outside the combine. How does it affect them?"

"Affect them? Well, it affects those who remain *inside* so much that there are no opportunities in that phase of managerial business, no chance,

brand of condensed milk that that enterprising advertising agent told about in a recent newspaper interview. How his firm put a brand on the market and no one would buy it because of its bitter taste and deciding on a strategic move they got out a lot of attractive posters, with which they flooded the towns, and which read: 'Get the brand with the bitter taste, none genuine without it, and soon after it became very popular, every one going to the music, I mean milk stores, asking for the 'bitter brand.'"

"How came Signor Puccini to become a protégé of the Ricordi house?"

"When he was young that house saw possibilities. If he could get his freedom he might, possibly, become a great composer."

"Then you affirm, without reservation, that an opera house that can exist without the control is much better prepared to present a varied repertory than one within the control?"

"Precisely. When I opened the Manhattan Opera House in New York I brought to that city its first enjoyment of the French repertory, and the whole thing was a great success. French opera would suffice in sustaining any house musically and financially if one did not care to indulge in one's catholicity of taste. I wish, however, to include in the repertory of my London house the best in French, Italian and German opera, and I must be at liberty to make my selections. But there is this all-important question regarding my London house: Do the English people want a varied repertory? Naturally I have been assured all along that they do. The English people have had every opportunity of becoming cosmopolitan in their artistic tastes and general culture, and I think they are, and if so their taste in opera will surely respond to something more solid than mere fashion, and a fashion at that which they have nothing to do in the forming of, rather has it been forced upon them in the most approved and proper business manner. But we shall see. Whatever is, is."

"What effect has the monopolistic franchise on Italian conductors and singers in general?"

"That it does not control them all my house will prove; but it is a phase of the problem that should be thoroughly aired and investigated. Young singers come to me and say, 'I sing "La Bohème," "Tosca" and "Madame Butterfly,"' and I reply, 'Very well, you'd better get an engagement to sing those operas, but it won't be with me, for I don't give them.' In the schools in Italy and by many private teachers there, it is a question of expediency to teach those operas, and the supply of *Mimì* and *Tosca* is always far in advance of the demand; whereas, who can sing *Norma*? One of the greatest of soprano roles and most delightful of operas. Where is "*Norma*" given? Who can give it? I am giving it, however, and I have found a soprano who I think can sing it."

"What would be the great general effect of a change in the copyright laws and the lessening of the present control?"

"A general expansion. A new lease of life in Italian music, infusion of new blood, new ideas, new everything. A stimulus to latent talent, a big awakening and maybe a new phase of musical art."

"What stand will you take regarding the giving of any operas by English composers?"

"That depends. I first must know if the English public wants me, and if it wants my varied repertory. I have looked through several English operas by native composers and I must say I have seen some good work. It is immaterial to me to what country an opera belongs or in what language it is written, if it is a first class grand opera I consider it. But I promise nothing."



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OSCAR HAMMERSTEIN.

artistic or financial, except at a price that no self-respecting man will consider."

"They become then merely agents?"

"Not even agents. They are simply used. It is a condition not only disastrous to their artistic ambition but monstrously humiliating. As a free man in a free country I wish to enjoy all the privileges of freedom. I won't live in America or England and be governed in my business affairs by some foreign power thousands of miles away. I won't have any man megaphoning to me: 'If you don't take that opera you can't have this.' I shrink from allying myself to any business condition that savors of the shackled, and especially when that condition is superfluous."

"But as an independent man, what would happen should you desire to give an opera controlled by the monopoly?"

"In the past I have given one or two of Mr. Puccini's operas and I might give one of them again, though I don't need to; I don't find them essential, for I have a magnificent repertory without considering anything the combine may control. Please say my greatest admiration goes to them as a business firm. Their advertising schemes rival anything American, like the advertising of that

## LEONCAVALLO ON THE ITALIAN COPYRIGHT QUESTION.

"The effect that the present system of publishers' curtailment must have on Italy's national character, musically speaking, will be to crush out all ambition and desire to write music," said Signor Leoncavallo to THE MUSICAL COURIER London representative in a recent interview in London on copyright privileges.

"As the laws stand now, they work right in with the scheme to control the composer's rights, and nothing can be accomplished until an amendment is brought into forceful operation and is made a law. Yes, the Rosadi bill is the first initiative step in that direction. It is approved by Signor Giolitti, president of the Italian House of Deputies, and is supported by over 150 deputies, and before November we shall have a membership list of over 200 names. Through this bill, which practically is a means to an end, we hope to arrive at a solution of the main difficulties confronting the composer."

"What rights have composers under present conditions?"

"Very few. For years I was under the Ricordi house. My première work was given to it; but I saw there was no future for me under its rule of management, so I left and went to Sonzogno. The difference between the two houses is that Sonzogno is a publishing house governed by one man—Sonzogno, who is full proprietor, whereas the Ricordi house is a limited company with the ever-recurring necessity of paying dividends or losing financial standing. Composers do not ask a publisher to be a philanthropist or do for them any more than their work will do for them if it is fairly treated. All the composers want is their legitimate rights as composers and the benefit of and returns on that which belongs to them. From the Ricordi house the most one can expect is from ten to thirty per cent, and the latter is always the limit, or maximum amount given. With Sonzogno I get thirty per cent, besides the sale price of my work to them. There exists at Sonzogno's more of a feeling of fraternity, and a desire to do more for the composer if he has the talent and can write. But he—the composer—too is subject to the copyright laws as well as the publisher, and a general revision is necessary."

"You consider then that the monopolistic idea in general is detrimental both to the composer and to musical progress?"

"Yes, most unfavorable to both. If a manager would actually have the temerity, in the face of

conditions, to put on an opera not acceptable to the forces at work, that manager would find himself without any repertory and with ruin staring him in the face. The copyright privilege has many interesting phases. At the present time the Italian journals are publishing accounts of the law suit between the Ricordi house and the interests of the Verdi Casa

musicians and composers banding together to fight this condition is realized today by the entire profession except the one or two anti-members in high favor at Ricordi's at present. The starving out of all new talent and the striving to crush that which survives in spite of such adverse circumstances, cannot go on any further. The persecuted have decided to turn prosecutors and save what can be saved in music to Italy. We who suffer the martyrdom think the cause worthy of our individual or collective sacrifices. Neither shall we be servants to a master, nor are we machines.

"My views in full on the copyrights of authors?

"I cannot go into detail, it is all too multifarious, but I favor France. There, there is liberty, much greater than in Italy, where there is none. France does not persecute. Success has a chance to succeed on merit. If an opera is not effective, if the public does not want it, then it should not be in the power of any one to force it upon that public. And if there is an opera that is good and would become popular with fair treatment, then it should have its chance and also the composer, his. This latter can happen in France. One may become known and recognized there, all due to the better condition of France's copyright laws.

"Yes, dictatorship is a difficult thing to adjust, even with right on one's side. But we are moving the right way, as November will prove. No man, though, running his own publishing business solely as a one man affair will never be so great a dictator, paradoxical as it may seem, as a modern limited company. His business will never become slave driving. A musical agency run in connection with a publishing house, with all the singers and conductors, and then all the people seeking engagements, with opera giving, arranged on a nice logically prepared waiting list, and selected for positions according to their respective amenable qualities, is a condition to be considered, is it not? It will never foster art. It is not doing so. Art is languishing, even among those most prolific by nature and desire. Yes, I could give you all kinds of statistics, but I prefer to mention just these above few facts built up on those well known statistics. This is not a denunciation, but the expression of a deep regret that artists should be the victims of so great a non-recognition."



LEONCAVALLO.

di Riposo per Musiciste Poverta, 'Home of the Poor Musicians,' the latter claiming that the Ricordi house has no right to put its name on several of the Verdi operas. It is all very intricate."

"Then outside of the Ricordi control in Italy it is impossible for a composer to get an opera of his produced?"

"Yes, it is an impossibility. That is the great hardship. It is a persecution of talent, a depressing, discouraging condition. And the necessity of the

### MUSICAL STOCKHOLM.

STOCKHOLM, September 13, 1911.

The first musical event of the season took place at the Opera House, August 14, when "Aida" was given. All the decorations and costumes were new and splendid, and the famous finale of the second act made a striking impression on the many tourists and foreigners who were visiting Stockholm at the time. The Amneris of Mrs. Claussen was excellent. Miss Linnander sang Aida, Mr. Kirchner for the first time the unlucky hero Rhadamer (a part that suited him well) and Mr. Oscar and Mr. Wallgren were the Amenasro and Ramfis. Mr. Jarnefeldt conducted with vim, and Mr. Goldberg, the stage manager, showed, as he has before, what a valuable aid he is.

■ ■ ■

Since the "Aida" (repeated three times), we have had also "Faust," "Tosca," "Bohème," "Boris," "Lohengrin," "Carmen," "Trovatore," "Der Fliegende Holländer," "La figlia del Rezzimento," "Cavalleria Rusticana," "Yolanda" and "Traviata." The forthcoming local novelties will be "Czar und Zimmermann," "Die Verkaufte Braut" and "Mignon."

■ ■ ■

Three appearances took place of the Swedish born diva, Sigrid Arnoldson. Madame Arnoldson-Fishof displayed her usual exquisite taste, and her voice sounded as young and fresh as she looked. The audience literally raved over her. She sang in "Traviata," "Faust" and "Romeo and Juliet."

■ ■ ■

On August 29 apoplexy killed Oscar Lomberg, the excellent teacher of singing. Deep grief moved not only his old mother, but also his many friends and pupils

among whom are Ake Wallgren, Magna Lyckseth Skogman, Esther Osborne, Emile Stiebel, Ragnhild Bjorklund (all from the Royal Opera of Stockholm), Matilda Keyser (the first and only Louise in Sweden), Augustin Koch, Luise Colma and others. Mr. Lomberg, who studied with Delle Sedie, Allary and Fritz Arlberg, was the leading Swedish singing teacher. Crowds of mourners attended his funeral, which took place at the Church of Kungsholmen, Stockholm.

■ ■ ■

I am able to give a list of some coming concerts here: Mr. and Mrs. Wretblad (piano and violin), September 26; Maria Carreras, pianist, September 29; Sven Scholander, ballad singer, October 2; Ignaz Friedman, pianist, October 4 and 6; Clary Morales, singer, October 9; Signe Rappe, singer, October 12; Société des Instruments Anciens, October 17, 19 and 22; John Forsell, singer, October 23; Tina Lerner, pianist, October 27; Severin Eisenberger, pianist, November 6 and 9; Nordberger, violinist, November 10; César Thomson, November 15; Brussels Quartet, November 26, 28 and 31.

■ ■ ■

Adelina Patti paid a brief visit to Stockholm.

L. UPLING.

### Frederick Bristol to Resume October 16.

Frederick Bristol, the singing master, has issued cards announcing the reopening of his studio in the Ryan Building, 140 West Forty-second street, New York, Monday, October 16.

### Hess to Sing Many English Songs.

Ludwig Hess, the German tenor, has notified the Concert Direction M. H. Hanson, under whose management he will tour this season, that he has added several groups of English songs to his programs. Among these songs are: "Bliss," by Van der Stucken; "Two Wreaths," by Hugo Kaun; "Cato's Advice" (eighteenth century), arranged by Bruno Huhn; "A Spirit Flower," by Campbell-Tipton; "My Pretty Jane," by Bishop; "The Last Dance," by Harriet Ware; "A Dream," by F. C. Bartlett; "For You Alone," by Henry E. Zaal; "The Lass With the Delicate Air," by Dr. Arne; "Drink to Me Only With Thine Eyes" (old English), and three Browning songs by Mrs. Beach. Mr. Hess has completed his first composition to an English text and this will have a private hearing in Chicago before presented by the composer-singer in public.

The Arion Society, of Seattle, Wash., has elected Mr. Hess as honorary member of the club. The tenor, as will be recalled, was one of the stars at the recent Sängerbund in that city.

As previously announced, Mr. Hess makes his New York debut with the New York Philharmonic Society at Carnegie Hall, in a special Wagner program, November 12.

### Stern Conservatory News.

The Stern Conservatory, of Berlin, the largest music school in Germany, now has a kuratorium, or advisory board of directors. The president of the board is the director of the institution, Prof. Gustav Hollender, and the vice president is Prof. Waldemar Meyer.

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# Franz Liszt and the Princess Wittgenstein.—III.

BY ARTHUR M. ABELL.

An interesting document is Franz Liszt's will, dated at Weimar, September 14, 1860. He mentions numerous beneficiaries and among them the Princess Wittgenstein, but, strange to say, he bequeathes to her nothing but an ivory crucifix, which was a present to him from Prince Hohenzollern-Hechingen, and a couple of studs containing five different precious stones representing the five letters of his name. At his death, however, twenty-six years later, he left to the Princess his silver laurel wreaths, jewelled batons and gold snuff-boxes, mostly presents from royal persons.

How much the love and companionship of the Princess meant to Liszt may be determined from the following letter, written to her during one of those infrequent periods of separation in the fifties. It is dated March 11, 1854, and reads:

"I believe in love for you, in you and with you. Without this love, I desire neither heaven nor earth. All the voices of my heart and my soul sing to me a poem of love, which you have dreamed. Let me stay at your side; believe me, that is my supreme wish. Otherwise, life is nothing but servitude and depression. Let us love each other, my unique and glorious well-beloved, in God and our Saviour, Jesus Christ, and let man never separate those whom God has joined together for all eternity! My decision is made, and the peace which fills my soul and the light of your love is no illusion. Let us learn consciously to accept this call and the suffering which our destiny imposes upon us. They will in any case be but passing. Let us not forget that our path and our goal are but love. It is love that makes all burdens light, for it always reaches to the sources of life eternal."

This letter was written after Liszt and the Princess had been living together at the Altenburg in Weimar for several years. Liszt's reference to the sufferings that their destiny imposed upon them is significant, because at that time the Prince's had been completely ostracised by the Court society in Weimar. The Grand Duchess was one of the severe kind and would not tolerate at her Court a woman who had deserted her home and husband to live in unlawful wedlock with even so famous a personage as Franz Liszt. Liszt himself could not be ignored; he was much too powerful a personage for that, and besides he was virtually the head of the Grand Ducal Opera and the central figure about whom the musical life of Weimar revolved. It seems strange that the Princess Wittgenstein should have had with her during all those years at the Altenburg her daughter Marie. The girl is frequently mentioned both by Wagner and Liszt in their letters. It is a pity that so few of the Princess' own letters have been preserved; they would no doubt throw light upon her enigmatic character.

As to the break between Liszt and Wagner, there can be no doubt that this was directly brought about by the Princess' interference. Left to themselves these two men never would have become estranged; in their voluminous correspondence there is rarely a tone of discord. The keynote of Wagner's letters is a supreme discontent with his condition, coupled with an eternally repeated request for money. Any one but Liszt would have been harassed to death by the insistent demands of Wagner for pecuniary aid. But generous forbearance and nobility of nature are revealed to a striking degree in Liszt's answers. When hard pressed, as was nearly always the case, Wagner had no scruples whatever as to the source of the money he obtained. Incredible though it seems, he demands of Liszt in a letter written from Zürich, January 6, 1857, that he get 1,500 francs for him from the Princess herself, and this was at a time when the relations between Wagner and the Princess had become very strained. Wagner's impecuniousness was chronic. Sometimes even the Job-like patience of Liszt was sorely tried. The following is a striking illustration:

"VENICE, December 31, 1858.

"DEAREST, DEAREST FRANZ:—You answer me much too

pathetically. What do I care for Dingelstedt or for the Grand Duke or for 'Rienzi'? All stupid nonsense; I need money! You show these people too much consideration. Tell them Wagner says they and their theaters and even his own operas can go to the devil—all he needs is money! Do you not understand me? Did I not tell you distinctly and decidedly that I must get money at all hazards? I have not even ten gulden left; I cannot pay my rent; I

'Tristan' back to Haertel with the request that the other acts be not sent to me until they have been published.

"As the 'Dante' symphony and the mass are not to be considered as bank stocks, it would be superfluous to send them to Venice. I shall also consider your sending to me cries for help in the form of telegrams and insulting letters equally superfluous.

"Respectfully yours,

"FRANZ LISZT.

"Weimar, January 4, 1859."

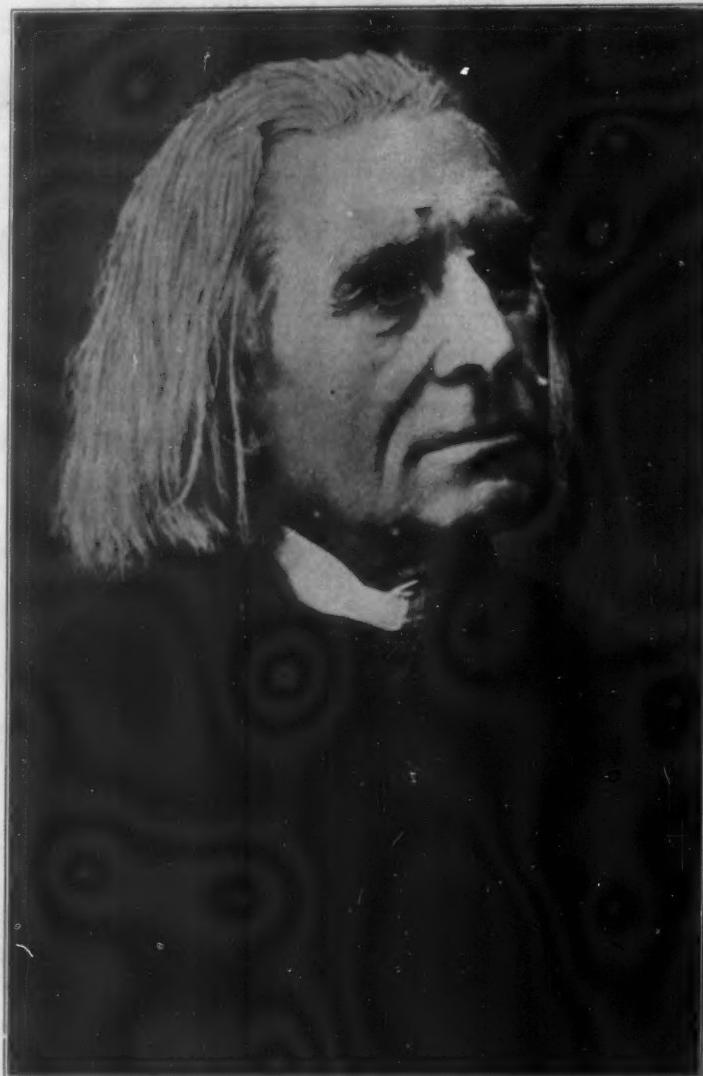
This is the only instance during all the years of their friendship that Liszt wrote Wagner in such an abrupt decisive tone. Wagner was quick to realize the mistake he had made and profuse apologies followed. Liszt accepted them with his usual magnanimity, as revealed in a letter written to Wagner six weeks later. From that time on until the break in 1861, the two had no serious differences. It is very probable that Liszt wrote this hasty reply under the influence of the Princess Wittgenstein. The correspondence between the two men stops abruptly in 1861. There is nothing in their letters of the two years previous that indicates the impending break.

"Your friendship," writes Wagner toward the close of 1859, "is for me an absolute necessity, and I shall cling to it with the last breath of life." Liszt's last letter written before the estrangement is dated at Weimar, July 7, 1861. He informs Wagner that he is leaving Weimar and that it is soon to be decided whether he is to marry the Princess or not. "Either my marriage," he writes, "will occur very soon or not at all. In the former eventuality, Germany, and particularly Weimar, will still be possible for me. Otherwise, no." The correspondence now ceases for a period of eleven years, and is renewed by Wagner's sending Liszt an invitation to his marriage with the latter's daughter, Cosima, in 1872.

That the estrangement between the two friends was brought about solely by the machinations of the Princess Wittgenstein cannot be doubted. There is ample testimony to this effect. The Princess retained her firm hold upon Liszt up to the time he left Weimar. An interesting insight into the inconsistency of her character is revealed by the severity she demanded of Liszt in the treatment of his children, and her attitude toward her daughter, Marie. This girl, while still a child, was brought to Weimar by the Princess during the most formative period of her life, while she was ripening from childhood into girlhood and then into womanhood; she lived in the Altenburg and was daily a witness to her mother's relationship with Liszt, persisted in so many years in open defiance of all public opinion and the ethics of the marriage laws and the criticism of the Court at Weimar. The young girl could not fail to realize that the social ostracism to which her mother was subjected was a direct result of her unsanctioned life with Liszt, nor could the extreme religious devotion of the Princess under such circumstances do much to mitigate the situation in the eyes of the world. She insisted upon frequent and strict observance of prayer and she had a crucifix conveniently situated where she knelt in devotion many times daily. Strange woman! And what an example to set for her daughter!

The letter which Liszt wrote to his son, Daniel, congratulating the boy on having taken the first prize in history at his school in Paris, is of special interest, because written under the influence and probably largely at the dictation of the Princess. It is wholly contrary to Liszt's real nature. It reads:

"WEIMAR, August 22, 1852.  
"TO DANIEL:—The news that you won the first prize in history caused me very agreeable satisfaction and I am grateful to you, my dear Daniel, for having thus responded to my solicitude for you and the attention which I give you. It is to be presumed that you will not lazily stop half way, now that you have seriously applied yourself to your studies, and that you will have the ambition to en-



LISZT TWO YEARS BEFORE DEATH.

cannot send anything to my wife, who wrote me two weeks ago that her money was nearly gone.

"Or, do you reproach me that I do not live more economically? My dear Franz, when you see the second act of 'Tristan,' you will agree with me that I need a great deal of money. I am very extravagant, to be sure, but you know that I accomplish something by way of compensation. All I want from the world is money; I possess everything else. I do not care how or where you get it. 'Tristan' will repay everything. If I go entirely mad, I will telegraph you with my last napoleon.

"Send me the 'Dante' symphony and your mass, but do not write me again in that serious, pathetic tone. Good Heavens! Haven't I told you that you are all so tedious? Didn't that have any effect?

"Good night.

Your,

"RICHARD WAGNER."

This letter is an extreme illustration of Wagner's perpetual cry for money. He did not often venture to write his good and generous friend in such a tone and he soon had reason to regret this letter, for it proved too much and brought down upon him the wrath of the man whose friendship meant more to him than all else in the world. Liszt's reply, written five days later, reads:

"In order to avoid the danger of harassing you with 'pathetic and serious' letters, I am sending the first of

deavor to achieve still greater success. You would not be my son, I would not recognize you as such, if you were not animated by a sincere love of work and a passionate zeal to do the duty which is set for you to accomplish. Understand once for all, and always remember that it is only at the price of constant work and continual effort, that man is permitted to acquire his liberty, his morality, his worth and his grandeur, and by a progressive ennoblement of his faculties and his nature. Remember, also, that the greatest success is also obtained by realizing that we must extend the limits of our intellectual power, enlarge the horizon of our soul and surpass ourselves, as these things are the foundation of all natures worthy of consideration. When I see you again, dear child, I will instruct you further in this and explain more fully my meaning. A simple proverb, 'Laziness is the mother of all vices,' may serve as your text; this will lead you straight to the anti-thetic maxim, which I recommend to your consideration and practice: 'Work is the father of all virtues,' by which is meant, force, superiority, elevation, grandeur.

"Thus, dear child, since God has imposed work on man, it is through work that he fulfills the double law of expiation and rehabilitation. Work for yourself and for others, work to appropriate the knowledge required; work in order to augment, to extend, to fructify it. Such is our destiny on this earth. Glorify the Saviour, for thus we gain our glory and our salvation.

"It would interest me to be more fully informed as to how you obtained your first prize—what duty you had to accomplish and what tasks were set and what subject had to be treated. Write me about this in your next letter—and prepare yourself to win two first prizes next year. Then you will have double satisfaction and you will prepare the way to distinguish yourself in the future for the career you chose for yourself.

"I embrace you tenderly, dear child, and bless you for the joy you have given me.  
F. Liszt."

How contrary to Liszt's true nature this severe schoolmaster tone was, is shown in other letters written to his children. In vivid contrast to it is the following, written by Liszt to his three children, Blandine, Daniel and Cosima, during the last years of his virtuoso career:

"DEAR CHILDREN:—Grandmama writes me that you often speak of me and that you remember me every day. This is a very sweet thought, I assure you, and I cannot fail to tell you so. In a few months I shall see you again. Even if I should not return to Paris, Grandmama will bring you to me, wherever I may be, whether it be in France or in Germany. This little journey will be good for your health, which I am very desirous to see improve. But meanwhile you can afford me great pleasure.

"Listen, my children, the end of April is St. Francis', my Saint's Day, and I wish you to celebrate it. Have Blandine secure a holiday from Madame Bernard, and all three of you go to mass in the morning. If the church of St. Vincent de Paul, Rue Montholon, is still open, go there. I often prayed there formerly. The rest of the day go for a drive and play to your hearts' content. Grandmama will

give you flowers and playthings and for the evening, invite to dinner Madame Seghers and any one else you like, and then write me, or have someone write me, if you are not yet far enough advanced in calligraphy, an account of your day.

"Look up in your geography, Gibraltar. It is from there I am writing you. On the 2nd of April I shall be at Granada. May your thoughts find me there and may mine reflect tenderly on your happy celebration.

"Adieu, dear children, embrace Dum Dum, and may you always be happy, obedient and good. I embrace you tenderly.  
F. Liszt."

The Princess Wittgenstein, notwithstanding her utter lack of physical beauty and feminine charm, exerted a

and my sister Clara, especially, who was then visiting us, became absolutely intoxicated with her. It seemed as if Zurich had been suddenly transformed into a great city. Carriages hurried hither and thither, servants ran from house to house, dinners and suppers followed in quick succession, and we found ourselves suddenly surrounded by interesting people, whose very existence we hitherto knew nothing of. The university professors of Zurich, in particular, were drawn out of their seclusion by the Princess; she entertained them individually and collectively and even my strange, eccentric friend Sulzer fell under the spell of her fascination. On all these occasions there was great freedom and simplicity of intercourse. The unpretentious suppers at my house in particular, when the Princess, with true Polish lack of restraint, helped the hostess serve, had the charm of true, homely simplicity. The crowning event of our festivities was Liszt's birthday on October 26, which the Princess celebrated at the hotel with great pomp."

In contrast to this charming picture of the Princess was her lack of consideration for others, revealed by Wagner in the following description of a visit to St. Gallen, when he and his wife were her guests at the Hotel "Zum Hecht." "The Princess," he writes, "gave us a room next to her own in her private suite, which caused us a most disagreeable night, for she had one of her alarming nervous attacks and in order to banish the torturing hallucinations, her daughter, Marie, was compelled to read to her all night long in a very loud voice. I was terribly upset over this occurrence, and particularly at the incomprehensible lack of consideration shown for her neighbors. At 2 o'clock in the morning I sprang out of bed, rang up the waiter and had him give us a room in the most distant part of the hotel. Our removal was noticed, but it made no impression. The following morning I was very much astonished to find Marie as composed as usual, without showing any trace of the misadventure, and to discover that extravagances of this kind were quite usual with the Princess and that those about her were accustomed to them."

(To be continued next week.)



LISZT AT THE PIANO.

strange, potent fascination not only on Liszt, but on numerous other men of powerful intellect. There is no lack of written testimony to this effect: Liszt, on one of his visits to Wagner, while the latter was an exile in Zurich, was accompanied by the Princess and her daughter.

"Great excitement and bustle," says Wagner in writing of this occasion, "followed not only in my modest little home, but in all Zurich, when the Princess Wittgenstein and her daughter came and took up their residence for a time in the Hotel Bauer. This woman filled everybody with whom she came in contact with a strange excitement."

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#### Marguerite Melville's Popularity.

Marguerite Melville, the well known American pianist-composer, has a brilliant booking of concert engagements for the coming season. On October 1 she will be the soloist at one of the Promenade concerts at Queen's Hall, London, under Sir Henry Wood, at which she is to play the G minor Saint-Saëns concerto. On November 1 she will give her own concert in London with the Queen's Hall Orchestra, playing the Beethoven E flat concerto, the Schumann and a concerto by the Polish composer, Henryk Melcer, which won the Rubinstein prize in Berlin some years ago. Other engagements are with the Vienna Tonkünstler Orchestra (Beethoven G major), Warsaw Philharmonic (Melcer concerto and "Symphonic Variations" of César Frank), concerts in Cracow and Lemberg (entirely Polish compositions) and a concert in Berlin with the Philharmonic Orchestra under the baton of Gregor Fitelberg, director of the Warsaw Philharmonic.

Besides the enviable reputation as pianist and composer which she has made in Europe, Marguerite Melville is also rapidly coming to fame as a teacher. For some time she has been one of Leschetizky's principal assistants, and this strenuous work (preparing a class of pupils for him each week) besides her own private class and her concerts, make her one of the busiest artists in Vienna. Not even the summer brings her recreation. Each year a greater number of teachers come to her from all parts

lively season. The chorus work is well under way and attractive programs have been given from the works of Mrs. H. H. A. Beach, Jessie L. Gaynor, Rachmaninoff, and Elgar, an afternoon being devoted to each. This club is planning several concerts, which will be announced later.

Ida Hagerty-Snell, of San Antonio, was the guest of her niece, Mrs. J. F. Lyons, while en route to her home from New York, where she spent the summer. Mrs. Hagerty-Snell is a vocalist and teacher of unusual ability. She has been teaching a summer school in New York. She has returned to her home in San Antonio, where a large class awaits her.

Mrs. G. Fred Thompson, teacher of voice, has opened her studio in the Continental Bank Building. Mrs. Thompson is a great favorite in Fort Worth, being the possessor of a beautiful contralto voice.

Hugh Huffmaster, of Houston, was a guest of friends here recently. During his stay the hospitable home of Mr. and Mrs. Guy Pitner was thrown open to a circle of music lovers, who were delighted with Mr. Huffmaster's fine baritone voice.

An organ recital was given last week at the First Methodist Church by W. J. Marsh. The program comprised selections by American composers, including Harvey Gaul, Harry Rowe Shelley, H. M. Dunham, E. R. Kroeger and George Whiting. Mr. Marsh is a gifted organist, whose playing always pleases. He was assisted by Mrs. G. Frey Thompson, contralto.

Mary Moore, formerly pianist and accompanist for the Harmony Club, left recently for Canton, Ill., to assume charge of a piano class there. Miss Morris' many friends wish her every success in her new home.

Rita Zane-Cetti, who has been in Germany for the past year, recently appeared in a concert at the Conservatory in Mannheim, playing with great success the Liszt E flat concerto. Mrs. Zane-Cetti returns to Fort Worth in November.

A recent addition to local musical circles is S. W. Hubbell, lately of St. Louis, who has opened a studio in the Continental Bank Building. Mr. Hubbell gave a short program of songs at the Harmony Club last Wednesday to a large and enthusiastic audience. His voice is a beautiful tenor, rich and full, which he uses with intelligence and artistry. A pleasing personality, absolute freedom from mannerisms, splendid enunciation and marked dramatic ability in his heavier numbers made his work especially pleasing. His program included: "Pale Hands," Finden; "Ich Liebe Dich," Grieg; "Ecstasy," Beach; "May-Time," Speaks, and the aria from "Pagliacci." Guy Pitner, always a favorite with local audiences, was accompanist for Mr. Hubbell. Marion Douglas, the talented young pianist of the Harmony Club, added to the pleasure of the occasion by a splendid rendition of Moszkowski's "Gondoliers."

Mrs. J. F. LYONS

#### Praise for Albert Spalding in Russia.

Alexander Stolypin, a political writer in St. Petersburg and brother of the Russian Prime Minister who was murdered recently, is president of a club in St. Petersburg before which Albert Spalding played during his tour of the Czar's country. On the evening of Mr. Spalding's concert the famous politician turned musical critic for the occasion. He had no acquaintance with the violinist, but was so impressed with his playing that the following day his paper had a lengthy and excellent review of Mr. Spalding's brilliant performance, signed by Alexander Stolypin.

The article attracted much attention to the American violinist, especially the writer's statement: "Albert Spalding's playing embraces the widest artistic scope of any heard in St. Petersburg—from the breadth and dignity of Joachim to the musical dexterity of Kubelik." This statement was further corroborated and strengthened by the opinion of the Russian critic, Ivanoff, who is also a composer.

#### Sailing.

On the George Washington, from Cherbourg, on October 1 for New York, are Mr. and Mrs. Gatti-Casazza, Mary Garden and Signor Campanini. Henry Russell and Tito Ricordi were booked on the Olympic on October 11, but the accident that disabled that boat changes their dates.

#### Mark Hambourg in America.

Mark Hambourg, the piano virtuoso, left Liverpool September 22, for America to play in Canadian and Pacific Coast cities.



MARGUERITE MELVILLE'S SUMMER CLASS IN VIENNA.

of the United States for an advanced course of two or three months, which has made her decide to hold her summer classes from now on at one of the seaside places on the coast of Belgium.

#### FORT WORTH MUSIC.

FORT WORTH, Tex., September 19, 1911.  
The past few weeks have been unusually interesting in local musical circles. The various schools have reopened and the attendance seems especially large. Most of the private teachers have returned to their studios with daily increasing classes. The outlook is bright for an active musical season.

R. R. R.

The Polytechnic College School of Music opened early in September with encouraging prospects. The faculty, always good, is exceptionally strong this year. The school retains as its capable principal Wilbur McDonald, a musician of fine ability and a teacher of marked excellence. Mr. McDonald has been with the Polytechnic for the past four years and the school is fortunate in being able to retain him. The vocal department is in charge of Andrew Hemphill, who recently returned from Paris, where he studied for the past two years with Jean de Reszke and Oscar Seagle. Mr. Hemphill was connected with the Polytechnic before his departure and his many friends are glad to welcome him. Josef Rosenfeld is at the head of the violin department for his second year. Mr. Rosenfeld's artistic playing has won many admirers and he is a teacher of ability. He will be assisted by Clyde Whitlock. Clarence Marshall has been engaged as teacher of organ and harmony. Other teachers who are well and favorably known are George McMillan, Guy Pitner and Mr. and Mrs. George Weiler.

R. R. R.

The Harmony Club began auspiciously its year's work on September 6. Though a number of the members are still out of the city the attendance and interest promise a



PITTSBURGH, Pa., September 25, 1911.

The Art Society of Pittsburgh has issued its calendar for the coming season which contains the following list of artists and concerts: November 3, Harold Bauer, pianist; November 24, Alma Gluck, soprano; December 8, Christine Miller and Charles Heinroth, in a Max Reger program; January 5, the Flonzaley Quartet; January 26, to be announced; February 16, Francis Rogers, baritone; March 8, Prof. Cornelius Rübner and Miss Rübner, with a singer; concerts on March 29 and April 19, the attractions to be announced later.

■ ■ ■

The announcement that Christine Miller has been engaged as soloist with the Theodore Thomas Orchestra for the opening concert of the series given by the Pittsburgh Orchestra Association has been received with pleasure by the music lovers of the city and will doubtless prove a great drawing card.

■ ■ ■

Charles Heinroth, organist of the Carnegie Institute, has returned from an extended tour abroad and will begin the seventeenth season of free organ recitals on Sunday afternoon, October 1, at 4 o'clock, in the Carnegie Institute Music Hall. The recitals will be given as usual every Saturday evening at 8:15 and Sunday afternoon at 4 o'clock throughout the season.

■ ■ ■

The organ recitals at the North Side Carnegie Music Hall will also begin next Sunday. Charles P. Koch, organist, will, as heretofore, be assisted by other soloists and musical organizations. At the recital next Sunday the Schubert String Quartet will assist.

■ ■ ■

Karl A. Malcherek has been appointed principal of the vocal department of the Pratt Institute of Music and Art.

■ ■ ■

The Pittsburgh Male Chorus, James Stephen Martin, musical director, will give the first concert of the season Tuesday, September 26, at the new Columbus Theater, New Kensington, Pa. On October 6 the chorus will give a concert in Carnegie Music Hall, this city, for the Pittsburgh Teachers' Retirement Association. The date for the first concert for associate members has been set for December 3, at which time the chorus from the Tuesday Musical Club will assist.

PAUL K. HARPER.

**Katharine Goodson's Hands.**

A scientist who has made a study of the human hand believes he can safely venture to read character by these wonderful appendages. This man, of course, takes no stock in the absurd clap-trap of palmistry, which to the man of science is rank foolishness. The hands of a man or woman, like their features, are the parts that impress the man of science either favorably or unfavorably, but study is made only of the actual form, placement, size and harmony—and not the silly little lines which vary according to the physical condition or the employment of their owners.

A noted scientist has made a diagnosis of Katharine Goodson's hands, and ends by declaring that they are among the most beautiful and most harmonious hands he has ever discovered. The perfection of these hands counts much, undoubtedly, for the skill and fascinating performances of the English pianist, who is to return to America in January, 1912, for her fourth tour of this country.

The following press notices from Boston, Melbourne (Australia) and Hawaii will be read with interest:

Miss Goodson made her first public appearance in America at the rehearsal on Friday afternoon.

Her performance last evening was one of rare brilliance—a revelation to many whose preconceived notions of English virtuosi have been formed from the performances of "favorite" English singers. Miss Goodson, evidently in full sympathy with the Scandinavian spirit of the work, displayed not only a secure technic and a keen sense of rhythm, but vivacity, temperament and charm.

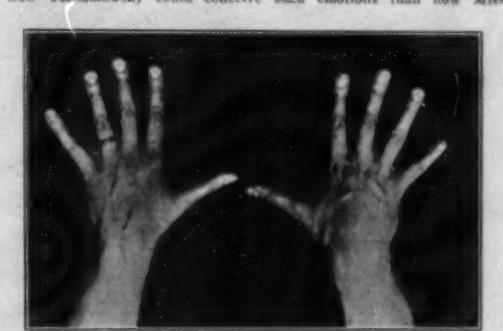
Her playing was constantly vivid, and now and then, as in moments of the adagio, exquisite. The pianist was recalled again and again. The audience showed unfeigned enthusiasm.—Philip Hale, in the Boston Herald.

Katharine Goodson, an English pianist of high repute in her own land and somewhat widely known in various countries of Europe,

made her first public appearance in America yesterday afternoon before an unusually enthusiastic and appreciative audience, who brought her back for four hearty recalls.

The Grieg concerto has been played so frequently in these concerts that there is no necessity for discussing its qualities at length. It presents an opportunity for moderate display of virtuosity, no little poetic temperament and much of that somewhat indefinable quality known as musicianship. Miss Goodson met these tests not only adequately, but with a generous reserve. Her technic is of that ample and fluent nature which is taken for granted as an essential for musical equipment. Her tone is powerful in forte without being hard; it is penetratingly full and singing in piano. Her rhythm is incisive, full of fire, and yet, when the occasion demands, elastic. In her performance one was conscious not merely of the well equipped pianist, but also of the cultivated and thoughtful musician. Her interpretation was poetic, suppling that indispensable tenue of imaginative atmosphere so absolutely essential to Grieg, while containing precisely that right pitch of bravura abandon, of dramatic sensuousness which the concerto demands. Too often the inexorable standards of technical cultivation and range of repertory combine to crush the development of the finer musical and expressive instincts. This is painfully the case with many pianists of indubitable talent now before the public. It is a pleasure, therefore, to record that in Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree, and that her performance of the Grieg concerto showed the sensitive and responsive musician as well as the skillful pianist; an artistic temperament of vitality and poise. Her forthcoming recital will be awaited with distinct interest.—Boston Transcript.

The Melbourne musical public has the reputation of being more than a little coy when new suitors come a-wooing. All the more remarkable, therefore, was the instantaneous triumph achieved by Katharine Goodson at her first piano recital, given on Saturday afternoon in the Town Hall. . . . One would have said beforehand that Miss Goodson's sensitive, artistic temperament would have found in the Grieg a perfectly congenial theme; and so it did, to the delight of all her hearers. But the marvel of the concert was to hear this slight, graceful woman fling herself with such astonishing fervor and sympathy into a work like Tchaikowsky's. It was as striking a demonstration as could have been given of the miraculous possibilities of the artistic temperament. It is easier to understand how Tchaikowsky could conceive such emotions than how Miss



KATHARINE GOODSON'S HANDS.

Goodson could so perfectly enter into them, reproduce them and inspire them in her audience as she did. . . . Miss Goodson was recalled again and again after the Grieg concerto, and loaded with fragrant blossoms; but the Tchaikowsky roused the audience to fever heat, and after being recalled again and again by the reiterated shouts of applause, Miss Goodson at last, amid loud "hurrahs," returned to the piano and played with exquisite grace and delicacy Schumann's lovely "Nachtstück."—Melbourne Argus.

Absolutely without mannerisms, quiet and dignified, Miss Goodson won her way into the hearts of her listeners from the very first notes of Beethoven's immortal "Moonlight Sonata." The allegretto was given with a delicacy and charm that held the audience spellbound, while the presto movement was given with a force and power that carried the audience away.—Hawaiian Star.

**Artists Under Foster & David Management.**

Foster & David, the musical managers, whose offices are at 500 Fifth avenue, New York, have issued a booklet which shows taste and indicates that the firm has entered upon a prosperous career. The various attractions featured in the handsome volume include the Olive Mead Quartet, John Barnes Wells, tenor; Mary Hissem de Moss, soprano; Edward Strong, tenor; Viola Waterhouse, soprano; Marie Nichols, violinist; Anna Case, soprano; Arthur Phillips, baritone; Nina Dimitrieff, dramatic soprano; Annie Louise David, harpist; Florence Mulford, mezzo-soprano; Mary Jordan, contralto; Frederic Martin, basso; Laura Tolman, cellist; Heinrich Gebhard, pianist; Ruth Harris, soprano; Edward Bromberg, whose recitals of Russian folksongs have attracted wide notice.

**Foster & David to Manage Kilbansky.**

Sergei Kilbansky, the baritone, is to be under the management of Foster & David this season. Mr. Kilbansky has also been engaged as a member of the faculty of an uptown New York school of music. He will likewise teach a limited number of pupils at his private studio, 212 West Fifty-ninth street. This artistic singer has arranged some very attractive programs, in which he has added some of the best modern songs to the lieder and arias of the classical repertory.

**Heinemann to Sing for the Peabody.**

Alexander Heinemann, the German lieder singer, has been engaged to give a recital under the auspices of the Peabody Conservatory of Music in Baltimore on Friday, February 23.

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## ROME AND THE EXPOSITION IN 1911.

The "Corda Fratres" congress of students is over and all have returned to their relative universities carrying with them a sense of gratitude toward the generous comitato, which spared no expense or trouble to offer the students every possible distraction in the way of festivities. Perhaps the most beautiful of them was the nocturnal reception at St. Angels' Castle.

In order to help all classes of people to visit the Roman Exposition, the Government has reduced the railway fares 75 per cent., so just now the working classes of all Piemonte, in Northern Italy, are crowding Rome. The weather continues hot, but acceptable.

The season at the Costanzi has undergone some changes as Mugnone does not direct any more, having renounced the honor because the persons to whom the comitato rented the theater changed the program, and instead of keeping the repertory strictly national, thus maintaining the patriotic note, they announced "Der Rosenkavalier." Mugnone naturally felt hurt in his pride as well as in his patriotism. The season will open early in October with "Aida."

At the Teatro Adriano from September 16 to 26 a few performances of "Ruy Blas" will be given. After that the regular fall season.

It is rumored also that a short season of opera will be given at Festival Hall or the theater of the Exposition during October, November and December.

The exquisitely artistic pavilions at Piazza d'Armi are now all open; the influx of visitors left something to be desired, but in this hot weather it is quite comprehensible.

If people would visit the Dioclesian Thermae, no one would think of complaining of the heat, as it is quite

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Boston—Boston Symphony Orchestra, October 27-28  
N. Y. Philharmonic Society, November 2-3  
N. Y. Philharmonic Society, November 5  
N. Y. Philharmonic Society, November 10  
Toronto Symphony Orchestra, November 13  
Chicago—Theo. Thomas Orchestra, Nov. 24-25  
N. Y. Metropolitan Opera House, December  
Cincinnati Symphony Orchestra, Feb. 1

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pupils continued their lessons without interruption. The accompanying picture was taken in the lovely Larchmont gardens surrounding the Morrill residence. The names of those from left to right standing are Louise Burt, Mignon Burt, Mrs. Morrill, Herbert Nason, Frieda Hilbrand and Rose Payne; seated, are Lawrence Paetzold, Jessie Northcroft and Bertha Barnes.

### Claude Maitland Griffeth's Vacation Ends.

Claude Maitland Griffeth, the pianist and teacher, with Mrs. Griffeth, spent the summer at their country home, "Inglesea," in Kennebunkport, Me. After leaving there they made a tour by automobile through the White Mountains and then on to New York. Mr. Griffeth opened his Carnegie Hall studio yesterday (Tuesday) and he will reopen his studio at the Pouche Gallery, in Brooklyn, tomorrow (Thursday).

### Hinkle to Sing with Oratorio Society.

Florence Hinkle, the soprano, opened her season at the Worcester (Mass.) Music Festival last week. Miss Hinkle has been engaged to sing at the annual performances of "The Messiah" with the New York Oratorio Society at Carnegie Hall during Christmas week. The singer is also booked for an appearance with the Handel and Haydn Society of Boston and for concerts in Buffalo, N. Y.; Toledo, Ohio, and other places in the Middle West.

### To Augusta Cottlow.

#### AN ACROSTIC.

A spirit fair illuminates with a grace  
Untold each lovely, mobile lineament  
Given her by faithful nature; here are blent  
Unstudied, sweet repose of form and face,  
Sympathy and sprightliness—each giving place  
To each, when all her glowing thought is bent  
A soul to waken from that instrument,

Chosen by her on which to evoke in space,  
On dream foundations, edifices most rare,  
That tower toward heaven and teach the vibrant air  
To echo back to magic of her power,  
Life's passions, hopes and joys—till in an hour  
Of rapture she has led us up the height,  
Where her unfettered spirit dwells in light.

L. E. A.

## HELEN STANLEY ENGAGED FOR CHICAGO OPERA.

**American Soprano Who Has Been Winning Laurels Abroad Signs Three Years' Contract with Director Dippel.**

The American prima donna, Helen Stanley, who has been singing for the past two seasons at the Würzburg Opera, has signed a three years' contract with Director Dippel for Chicago. Mr. Dippel heard Madame Stanley sing at Frank King Clark's studio in Berlin last June and was so pleased with her work that he expressed a desire to hear her in a large auditorium. During the summer he had an opportunity to hear her sing again, this time in the Stadt Theater at Carlsbad, where she made such a fine impression on him that he immediately signed a three years' contract with her for the Chicago Opera. For Madame Stanley it is particularly gratifying to enter upon her first American operatic engagement in Chicago, because she is a special protégée of Mrs. Philip D. Armour, of that city.

Before going abroad Helen Stanley was for three years the soprano soloist of St. Bartholomew's Church in New York, where her beautiful voice was greatly admired. On arriving in Paris the young lady placed herself under the instruction of Frank King Clark, and after a year's assiduous study with that master she was ready to embark upon her operatic career. As Germany offered greater advantages in this direction than France, she acted upon the advice of King Clark and looked to that country for an opening. An opportunity for an appearance was soon found at Würzburg, a very musical city, and after making her debut at the Opera there in "Madama Butterfly" she was at once engaged for two seasons. During her engagement there she sang all the leading soprano roles.

### MUSIC IN MEMPHIS.

MEMPHIS, Tenn., September 28, 1911.

The season proper opened at the Lyceum Theater this week with "Madame Sherry." Memphians knew Ada Meade as Yvonne and Madame Sherry from last season, and she played to full houses for three performances. There is the same delightful welcome atmosphere at the Lyceum this season with the genial Edmondson at the window and Dwyer heading the reception committee at the door. The only change in the house is the absence of Albert Weis, manager, and the only man who could possibly fill his place is Frank Gray, his successor.

Enoch Walton, who has recently returned from his musical studies in New York, was the guest of honor Wednesday for an informal musicale at the home of Mrs. S. H. Lamb. Mr. Walton delighted those present with his playing of several piano numbers, among which were the Beethoven sonata "Pathétique," Chopin "Fantasia Impromptu," and Liszt "Twelfth Rhapsodie." Assisting Mrs. Lamb in receiving her guests were Elizabeth Wills and Mrs. Theodore Carroll Reynolds.

An invitation has been extended to the Business Men's Club by the Memphis Symphony Orchestra Association and the Nineteenth Century Club, to have the club with its guests attend the four receptions planned by the two latter associations to be given during the Tri-State Fair

next week, complimentary to the out of town chairmen. Invitations are issued over the signatures of Leon Hunt, president of the Symphony Orchestra Association, and Mrs. R. O. Johnston, president of the Nineteenth Century Club. Appearing on the program arranged for the reception for these guests will be Mr. and Mrs. Herman



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Mrs. Wesley Halliburton, chairman of music of the Nineteenth Century Club, has just returned with her two young sons from a summer in the West.

Prof. Jacob Bloom is expected home this week from a summer spent in the North. He will at once resume his work with the Symphony Orchestra and will also be

prominently connected with the Southern Conservatory of Music.

Louise Oliver and Virginia Maddox have gone to Nashville, Tenn., to enter Belmont College, where they will take up their musical studies.

Out of town chairmen to the Symphony Orchestra Association who have pledged themselves to work up an interest in their respective communities, include Mrs. J. E. Edens, Okolona, Miss.; Mrs. J. T. Nickle, Tutwiler, Miss.; Mrs. Duran, Coffeeville, Miss.; Mrs. O. H. Johnston, Friars Point, Miss.; Mrs. John Mitchell, Tupelo, Miss.; Mrs. J. P. Jones, Belen, Miss.; Mrs. W. H. Price, Carrollton, Miss.; Olga Scott, Earle, Ark.; Jessie Frazee Capplmann, Little Rock, Ark.; Mary Fuller, Augusta, Ark.; Mrs. Rufus King Fitzhu, Augusta, Ark.; Mrs. J. W. Roper, Covington, Tenn.; Mrs. C. A. Conley, Bells, Tenn.; Mrs. G. T. Shelley, Martin, Tenn.; Mrs. Z. T. Champlin, Biloxi, Miss.

After a week's rest at Hanover Springs, Prof. Edmund Wiley will resume his work as instructor of vocal music in the Memphis Conservatory of Music.

The first concert of the Mrs. John Cathey's All-Star course will be the appearance of Carmen Melis, of the Chicago Grand Opera Company, who will appear at the Lyceum Theater in October. The All-Star course includes some world renowned artists.

NOLA NANCE OLIVER.

### Otto Meyer Plays in La Porte.

Otto Meyer, the violinist; his sister, Marie Meyer Ten Broek, accompanist, and Hazel Harrison, solo pianist, united in a concert at Hall's Opera House, La Porte, Ind., Wednesday evening, September 20. Mr. Meyer is recalled by many who heard him play at concerts in New York season before last. The critic of the La Porte Daily Herald devoted a column and a half in reviewing the concert. Mr. Meyer, assisted by Mrs. Ten Broek, opened the program with a brilliant performance of a Handel sonata. As solo numbers Mr. Meyer played an old French chanson (Louis XIII period) transcribed for violin by Kreisler; the familiar Beethoven minuet; a composition by Zdenko Fibich, arranged by Kubelik; "Souvenir," by Drdla; "Le Ronde des Lutins," by Bazzini; "Ave Maria," Schubert-Wilhelmj; "Humoresque," Dvorák; "Zephir," Hubay, and "Carmen" fantasia, Bizet-Hubay. Miss Harrison played the Schumann songs in G minor and numbers by Balakirev, Grünfeld, Smetana and Friml.

The following lines are from the criticism in the La Porte Herald:

"He was recalled again and again and responded by playing the beautiful Schubert-Rémenyi serenade. Never was the Schubert serenade better played. It was a great artist at his best. Mr. Meyer has broadened—matured. He is a more satisfying artist than when he played here before starting his first American tour three years ago. There is the same brilliant technic, but a much more matured interpretation and a more resonant tone. Further, he never sacrifices true musicianship to display."

First Tramp—"Fritz, was you a mus'cian?"

Second Tramp—"Ja. You heard dat beautiful, beautiful song, 'Dem lovely roses of spring?'

"Ja."

"Vell, I wrote dot."

"You don't say!"

"Ja."

"Vell, did you hear dot lively song, 'Der beautiful, beautiful snow?'

"Ja. I shovelled it."

## MAX PAUER'S REMARKABLE QUALITIES.

Max Pauer forces the critics to exhaust their supply of superlatives in trying to characterize the perfection of his piano playing. Witness the following:

After all the good and mediocre, technically ripe or vacillating, finished or colorless pianistic offerings of the last few weeks, it was a genuine relief to be able to greet an artist of the highest standing, a real individuality in music lore, in the person of Prof. Max Pauer. His playing is distinguished by the clearest of rhythmical phrasing, the greatest measure of purity even in polyphonies of the richest figuration, wonderful plasticity, perfect tone coloring and vast delicacy in expression. How delightfully warm is his piano, how full and sonorous, yet without undue boisterousness, his forte and fortissimo.—Hannoverscher Courier, Hannover, February 22, 1910.

Max Pauer's second recital was imbued with the same artistic spirit as was his first. It is remarkable how Pauer can adapt himself to the styles of different composers, ranging from Mozart to Reger. He played Mozart's D major sonata, for instance, without weighty accentuation, but with pulsing rhythm, and brought out in supreme measure the stormy stress of Liszt's grimly humorous scherzo, while the "Petraea Sonette" "sang" in sweet, pure tones beneath his touch, and the concentrated passion of Brahms' cha-sodes was poured out in pulsating heart beats. But this performance was crowned by his interpretation of Max Reger's op. 81., which was an event not only from a pianistic, but, above all, from a musical point of view. Pauer lent his entire richness of emotion to the contents in all their manifold ramifications, and endowed the fugue, above all, with his wondrous sense of flawless tone creation.—Dresdner Anzeiger, Dresden, March 9, 1910.

It is perfectly impossible to conceive a more carefully worked out scheme, a more ideal regularity in passage playing, a touch that appeals more eloquently in all dynamic grading than that possessed by Pauer.—Grazer Tagblatt, Graz, November 4, 1909.

**SCHUMANN FESTIVAL AT STRASSBURG.**  
Max Pauer was magnificent; he played the celebrated fantaisie, in which Schumann embodied his infinite longing for Clara; the "Kreisleriana," which expresses an even heightened state of desire, and finally the "Davidstundendances." Pauer understands the art of poetically reproducing all this "Schwermerei," and his technically perfect, subtle recital was imbued with a genuinely classical spirit.—Strassburger Neue Nachrichten, Strassburg, June 10, 1910.

### MUSIC IN MUSKOGEE.

MUSKOGEE, Okla., September 28, 1911.

Leila G. Munsell, an excellent piano teacher, has returned to her home in Muskogee. She will have a studio in West Broadway.

MAX PAUER.

The Steele Studios are open for the season, with a large enrollment of pupils in piano, voice, diction, theory, history of music and ensemble. Mrs. Steele has two of her advanced students as assistants.

MAX PAUER.

The Aeolian Four, a professional male quartet, has been giving good performances in this vicinity.

MAX PAUER.

At a recent appearance of the Banda Rossa in Muskogee the matinee was

given to school children under high school ages. A special feature was a musical setting for "Enoch Arden," given with moving pictures. Rubinstein's "Kammenoi Ostrow" was introduced during the performance of this number.

MAX PAUER.

During this season Mrs. Steele, mezzo-soprano, will use on the special program of the American composers given by the Ladies' Saturday Music Club, and on some of her concert and recital programs in various cities in Missouri, Kansas, Oklahoma and Texas, the Japanese song cycle "Sayonara" by Charles Wakefield Cadman, of which composition Mrs. Steele possesses an autograph copy from the composer.

MAX PAUER.

Nikolai Sokoloff, the Russian concert violinist, with Katharine Allan Lively, pianist and accompanist, will fill some fine concert dates in the Southwest during November.

MAX PAUER.

The Ladies' Saturday Music, the Music Study, the New Century, Shakespeare, Art and Parliamentary Law clubs will soon begin the season's meetings, and all of these clubs give, if not all the season, sometimes during the year, special musical numbers, either on regular programs

or at open meetings. An excellent tendency in the right direction.

MAX PAUER.

S. B. Gamble, a talented local pianist, vocalist and the organist at the First Presbyterian Church, has entered the field of composition, having written a song for baritone or contralto, "Tis June Again," poem by Anna Held Clayton. By special request his song will be sung by Mr. Gamble for the Music Club this year and later will be published.

MAX PAUER.

Will C. Braly of the State University at Fayetteville, Ark., a violinist and teacher, has located in Muskogee.



MAX PAUER.

Mr. Braly's teachers in Washington, D. C., were Arthur Yundt and John Douch, with whom he studied some years. He has also had considerable experience in college work as well as directing orchestras, and will this year, besides his concert work and looking after a large number of pupils, have charge of the Hinton Theater orchestra.

MAX PAUER.

S. B. Gamble has opened his piano studio on Court street, where an excellent class is enrolled.

MAX PAUER.

Katharine Dietz, one of the leading violinists and teachers in the State, has enrolled a large class of pupils, which together with her Festival Orchestra duties keeps her very busy.

LEDA CRAWFORD-STEELE.

### CINCINNATI COLLEGE OF MUSIC.

CINCINNATI, Ohio, September 28, 1911.

James Harrod, tenor, who for several years has been a conscientious student at the College of Music, is in Paris to coach with Jean de Reszke. Mr. Harrod has appeared to advantage in numerous Cincinnati musical affairs, notably in the chorus and orchestra concerts in Music Hall in the successful performances given by the Springer Opera Club, as well as in the Florida-Jones

production of "Paoletta." In his early student days at the college Mr. Harrod showed marked talent. When Mr. Harrod had been but a week in Paris he was selected over a number of worthy applicants for the tenor position at the American Church at what is said to be a very large salary. His teacher at the College of Music, Douglas Powell, is highly gratified over his pupil's advancement. It will be interesting to follow Mr. Harrod's musical travels, especially to those who endeavor to substantiate the claim that singers may be trained in America as well as anywhere.

Among other recent selections for choir positions from among the voice students of the College of Music may be mentioned that of Beatrix Williams, contralto at the Rockdale Avenue Temple.

The first rehearsal of the College Orchestra was held Thursday under the direction of Johannes Miersch. Quite a large number of applicants presented themselves for membership, but only those who were found eligible were accepted. The first meeting revealed an ample equipment of the string forces, so that only a few more violins and cellos will be accepted, and they must have the ability to read. In the wind section, however, there are still a few vacancies. The rehearsals will be held regularly on Thursdays at 3 p. m. at the College of Music, and the first half hour of the rehearsal will be devoted to sight reading of orchestral works of a serious order.

The first meeting for reorganization of the College of Music ladies' chorus will take place in the rehearsal room on next Wednesday afternoon at 3 o'clock. Louis Victor Saar, the director, has declared his intention of accepting any persons with good voices who may wish to benefit by the training, and it may also be interesting to mention that a number of new works will be studied and performed.

The several student organizations established some time ago by the College of Music for the study and performance of the Liza Lehmann works again will be in evidence during the current year.

### Volpe Symphony Series.

The Volpe Symphony Society of New York, about to begin its eighth season, will give four concerts this season on Tuesday evenings instead of Sunday afternoons. The dates are November 28, January 9, February 20 and March 26. The soloists engaged include Rudolph Ganz, pianist; Ludwig Hess, tenor; Albert Spalding, violinist, and Leo Ornstein, pianist. The symphonies will consist of the "Eroica," Beethoven; the fourth by Schumann; the César Franck in D minor, and the fourth by Tchaikovsky. Mr. Volpe again will play some works by Americans and composers residing in America. In this class he will play the symphony in D minor by Pietro Floridia, composer of the opera "Paoletta"; "Christmas" overture by Percy Goetschius; "The Mystic Trumpeter" by Frederick S. Converse, and "Comedy" overture on negro themes by Henry Gilbert. In commemoration

of the Liszt centennial the orchestra under Mr. Volpe's direction will play the Liszt symphonic poem "Les Préludes" at the first concert.

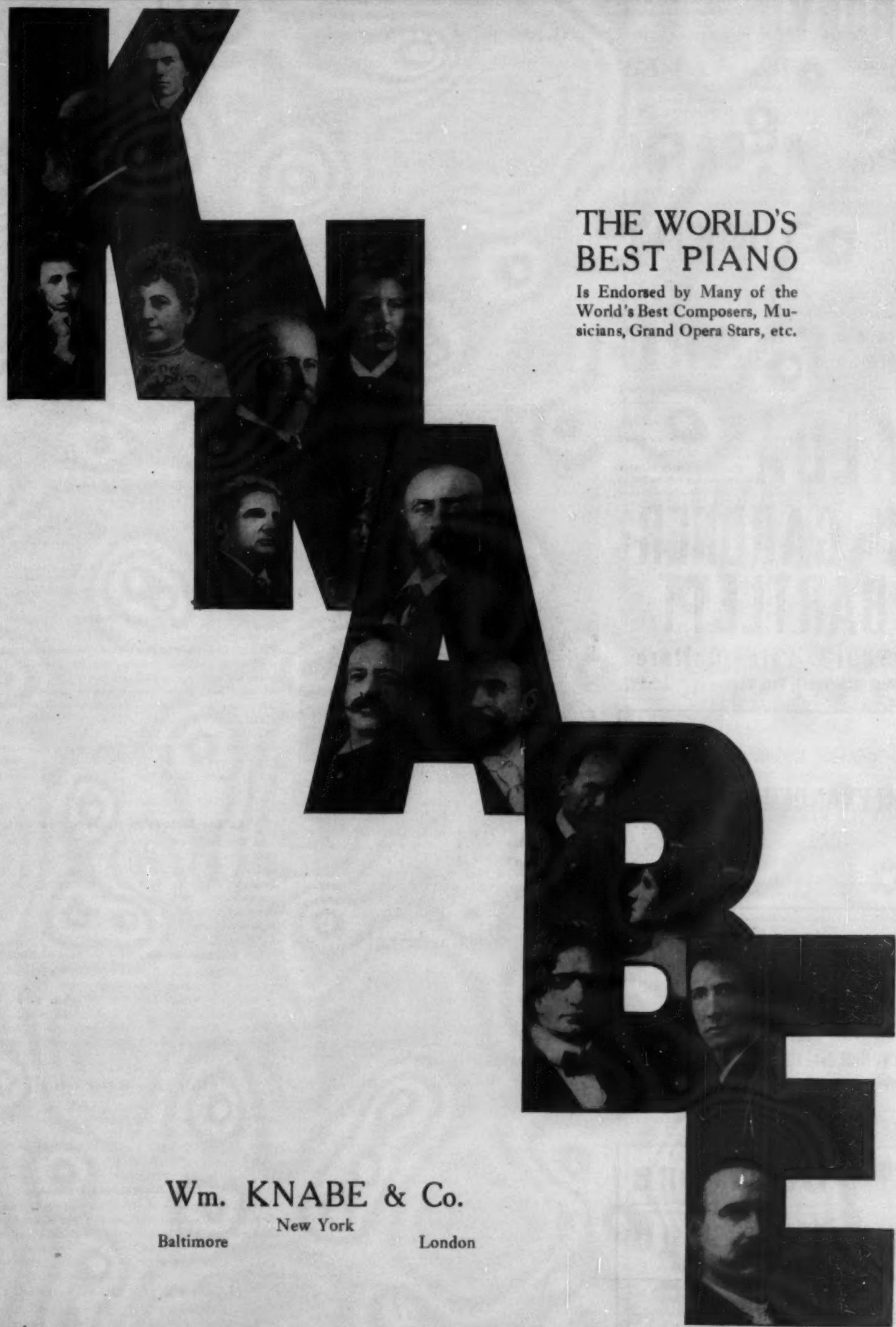
### Corinne Rider-Kelsey in the Middle West.

Two more concerts have been added to the tour which Corinne Rider-Kelsey will make in the Middle West during the latter part of November and the early part of December. The new bookings are with the Indianapolis Männerchor, November 24, and with the Battle Creek (Mich.) Symphony Orchestra, November 26.

Madame Rider-Kelsey begins her new season in joint recital with Claude Cunningham, in Brooklyn, October 12. She has so many engagements for the early part of the season that the year promises to be the most successful in the career of this much admired American soprano. Madame Rider-Kelsey spent her vacation in Northern Virginia.

"The family in the next flat has three phonographs and four boys with toy express wagons," said Mr. Growcher's wife. "What shall we do?"

"Send for the piano tuner and ask him how much he'll take to work by the day."—Washington Star.



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## Sigismond Stojowski, Pianist and Teacher.

Sigismond Stojowski, who came to this country some years ago, personally endorsed by his friend and teacher, Ignace Paderewski, is establishing classes in New York for professionals and students, which are to be conducted on the plan of the Leschetizky studios in Vienna. As a composer, concert pianist and teacher, Stojowski has earned a wide reputation on this side of the Atlantic. His recitals have enabled many pianists to get glimpses of a rare and beautiful art, the result of unusual musicianship and concentration.

It was Mr. Stojowski who won the Paderewski prize for his symphony in D minor, first played by the Philharmonic Society of Warsaw. The Stojowski compositions have been on the programs of the leading pianists. Willy Hess and the composer have played Stojowski's first sonata for violin and piano in New York and Washington; Alwin Schroeder performed the Stojowski cello sonata at a concert in Mendelssohn Hall, New York, devoted to Polish music.

As a teacher as well as concert virtuoso Mr. Stojowski was recommended by Paderewski, and during the season now about to begin, he will be active in both departments. Stojowski will arrange his classes so that recital work will continue as in past seasons.

Stojowski is an artist who has enjoyed a liberal education. After graduating from college in his native Poland, he went to Paris where he continued his general

beautiful soprano voice to perfection and, as one of the listeners remarked, she seemed heat in one number until the next was given. Some liked her best in the group of Schumann and Schubert ballads, but her Handel numbers were given with such dignity and her phrasing was so fine that many admired her most in them.—Louisville Times.

## Gardner Lamson in Recital.

Friday afternoon, September 29, Gardner Lamson, the lieder singer and Wagnerian interpreter, appeared at the home of Dr. and Mrs. Carter at Hawthorne, N. Y., in the following program:

Widmung .....	Schumann
Die Lotoblüme .....	Schumann
Ich große nicht .....	Schumann
Der Nussbaum .....	Schumann
The Unwanted Suitor .....	Loewe
Henry the Fowler (request) .....	Richard Strauss
Cäcilie .....	Richard Strauss
Heimkehr .....	Richard Strauss
Schlagende Herzen .....	Richard Strauss
Allerseelen .....	Richard Strauss
Heimliche Aufforderung .....	Richard Strauss
Wotan's Abschied u. Feuerzauber (Walküre) .....	Wagner
The Danza .....	Chadwick
The Northern Day .....	Chadwick
Thou Art to Me .....	Chadwick

Mr. Lamson is spending the last days of his vacation in Westchester County, N. Y.

## Helen Waldo's Pacific Coast Tour.

Helen Waldo, the interpreter of "Child Life in So.g." and a concert contralto, is to make a tour to the Pacific Coast this season. Her first engagement in that section of the country will be with the Vancouver Women's Club, February 2. This will be followed with appearances at Seattle, Portland, Tacoma, San Francisco, Los Angeles and other places.

Manager E. S. Brown announces that Miss Waldo has some open dates as yet unbooked, but that, though this clever artist has filled over fifty engagements already since signing with him last January, the new season will find her at its close with one hundred appearances to her credit.

Miss Waldo's season will open at Wausau, Wis., October 17.

## Shattuck Coming.

During the present season the American concert goer will have the opportunity to hear a pianist who has made remarkable successes in many musical parts of Europe, where his style, his intelligence, his technic, and his musical sense have given him permanent access to the concert stage, and where he is a favorite. This is Arthur Shattuck, who leaves Europe on the Kronprinzessin Cecilie this month for America and will appear under the management of Haensel & Jones, the well known concert direction of this city. Mr. Shattuck is an American and belongs to the modern style of pianists, endorsed b.

Europe.

## La Rue Beals to Be Heard in New York.

La Rue Beals, an admirable basso trained at the Toedt studios, in New York, will be heard in the metropolis this season. The singer is under management of Antonia Sawyer. His voice is very resonant and musical, its quality being particularly suited to oratorio. Mr. Beals is numbered with the young male singers of the day who is a graduate of a college.

## Bispham Re-elected President of Club.

David Bispham, the popular baritone, has been re-elected (for the fourth time) president of the Tokeneke Club of Rowayton, Conn. Each year the singer gives a recital for the benefit of the club, much to the delight and instruction of the members. Bispham's annual New York recital takes place at Carnegie Hall, Sunday afternoon, October 29.

## Harold Bauer to Play Novelties.

Harold Bauer will include piano novelties on his recital programs during his American tour this season. One work, by Maurice Revel, entitled "Undine," has been dedicated by the composer to Mr. Bauer, who already has played it many times at his European recitals.

## Louis Blumenberg Returns.

Louis Blumenberg returned to New York last week after a four months' trip abroad. Mr. Blumenberg met many of his professional friends and associates in London, Paris, Brussels and Ostende, and while in these cities heard a number of novelties.

## Gadaski's New York Recital, November 7.

Johanna Gadaski will give her annual New York recital at Carnegie Hall, Tuesday afternoon, November 7. She promises to present a very interesting program.



SIGISMOND STOJOWSKI



WASHINGTON, D. C., September 25, 1911.

The usual enthusiastic audience greeted Creatore and his band last Sunday night at the Columbia Theater. One might say, the usual impressive Creatore program was given. Tchaikowsky's overture "1812" was played with dramatic force. The overture "Semiramide," Rossini, was superbly played. Many band music lovers lined the streets adjoining the theater, as the warm night and open windows afforded a fine opportunity to hear with little effort and no expense.

■ ■ ■

The Motet Choir opens its third season Tuesday, October 3, in the Parish Hall of St. John's Church. Otto Simon is the musical director, and it is expected that the usual standard of excellence of this choir will be maintained. A number of concerts will be given during the winter.

■ ■ ■

S. M. Fabian, pianist and teacher in the Washington College of Music, has returned from his annual trip abroad, and has resumed teaching. A large class is enrolled.

■ ■ ■

The Washington Symphony Orchestra, Heinrich Hammer, conductor, will give five concerts this season. The programs follow:

NOVEMBER 21.

Symphony No. 2, D major.....	Brahms
Soloist, Miss Dunham, New York; soprano.	
Two Indian melodies (first performance in Washington)....	C. Bush
Noel .....	Chadwick

DECEMBER 12.

Symphonic poem, Centenary .....	F. Liszt
Piano concerto (first performance in Washington).....	G. P. Boyle
Overture, In the Fall.....	Grieg
Soloist, Ernest Hutcheson.	

JANUARY 23.

Symphony, F minor (initial performance).....	Hammer
Overture fantasia, Romeo and Juliet.....	Tchaikowsky
Soloist, Miss Reeside, Washington, D. C.	

FEBRUARY 27.

Overture, Rienzi .....	Wagner
Symphonic poem, Danse Macabre.....	Saint-Saëns
Rondo infinito .....	Sinding

MARCH 26.

Symphony No. 5.....	Beethoven
Introduction to Lohengrin .....	Wagner
Entrance of the Gods to Walhalla.....	Wagner

Mr. Savage having wired for the immediate report for in New York, of Richard Backing, local tenor and pupil of Mr. Wrightson of the Washington Musical College, the services of Helen Donohue DeYo, soprano soloist of St. Margaret's Church, were secured for the musical service given Sunday night at Foundry Methodist Episcopal Church. Mrs. DeYo sang several solos and a duet with Sidney Lloyd Wrightson.

■ ■ ■

Sidney Lloyd Wrightson was heard to advantage last Sunday night at the musical service in the Foundry Methodist Episcopal Church, when he sang "It is enough" from "Elijah." As an interpreter of dramatic song Mr. Wrightson speaks with authority. His success in signing two of his young pupils for the next three years with Savage argues well for his ability as a teacher.

■ ■ ■

Ethel Tozier has sailed for home after a most interesting season of study in Europe. Miss Tozier has a large class awaiting her and besides will, it is reported, enter the concert field this winter.

■ ■ ■

Madame Oldberg has fully recovered from her recent illness and has resumed teaching at her studio in the Belasco Theater. A coach from the Metropolitan Opera is negotiating with Madame Oldberg relative to classes in opera and it is probable a large class will be formed and several rehearsals in costume will be given for the public this winter.

■ ■ ■

Thomas Evans Greene has resumed his classes at Chevy Chase Seminary, where he is deservedly popular. Both Mr. and Mrs. Greene have a large class in voice

which they receive at their residence studio. Mrs. Greene is now busy with the plans for the Boston Symphony Orchestra concerts for the season.

DICK Root.

#### Howard Wells' Pupils

Howard Wells, the pianist and teacher, has returned to Berlin from a four weeks' trip to Norway, where he visited the composer Sinding at his home near Christiania. Mr. Wells will make several concert appearances in Germany this year, one of the most important being in Dresden in January, as soloist with the Dresden Gewerbehaus Orchestra.

As a teacher Mr. Wells' large following in Berlin has attracted widespread attention. Not only his remarkable ability as a teacher of piano playing, but also his success in the development of piano teachers by means of his normal classes, has drawn to him a large clientele. His studio bears an international character, pupils coming from France, Germany, Poland, Canada and all parts of the United States, as the following list for the past season shows: Horace de Sarasin, Paris, France; Agnes Mynter, one of the prominent teachers of Buffalo, N. Y.; Blanche St. John Baker, celebrated throughout Canada as a teacher; her daughter, Marguerite Baker, Saskatoon, Canada; Agnes Rorbeck, assistant director Columbia Conservatory, Aurora, Ill.; Arthur Howell Wilson, who has had two appearances with the Philadelphia Orchestra; William Hatton Green, head of a large piano school in Philadelphia; Helen Howard, Nevada, Mo.; Bernice Webb, Butte, Mont.; Fr. Wera Lipkowska, Warsaw, Poland; Margarete Pohl, Berlin; Gladys Felt, Portland, Ore.; Lula Baker, teacher in Otterbein University, Ohio; William Kugemann, Jr., Berlin; Elizabeth Shayne, Chicago; David Alberto, San Francisco; Irene Farup, North Dakota; Maud Hagberg, teacher in Michigan University, Ann Arbor; Florida Parish, Dallas, Tex.; Louise Ferguson, Ontario, Canada; Edward Gleason, Kentucky; Marguerite Gavin, Independence, Kan.; Charles Weiss, La Crosse, Wis.; Emma Kohler, La Crosse, Wis.; Letta Clark, Washington; Laura Little, Montgomery, Ala.; Mrs. Ward Ray, Pittsburgh; Dorothy Letts, Berlin; Elizabeth Bingham, Salisbury, N. C.; Nell Burrow, Milan, Tenn.; Norma Olson, teacher in Concordia College, North Dakota.

#### Lilla Ormond to Act as Bridesmaid.

Lilla Ormond's determination to act as bridesmaid at the wedding of her friend, Jeannette Bull, at Racine, Wis., October 10, compelled the singer to change some of her concert dates. Miss Bull is to marry John Reid, Jr., of New York, whose father has distinguished himself as a



LILLA ORMOND, ON LEFT; MADAME ALDA, CENTER;  
DE SEGUROLA, RIGHT.  
Taken on "Steamship George Washington."

golf player. The bridegroom is a graduate of Yale University.

Besides appearing as one of the bride's attendants next week Miss Ormond will give a recital in Racine in honor of Miss Bull, to which the wedding guests have all been invited.

#### Daughters of the Empire State.

The National Society Daughters of the Empire State will give their first concert at the Waldorf-Astoria, Thursday, October 5. The artists for the occasion are: Mrs. J. W. Nichols, pianist; Julia Sergeant Chase, soprano, and John W. Nichols, tenor.



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## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.  
SPECIALY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

## OUR SUPPLEMENT.

WITH this issue of THE MUSICAL COURIER there is presented a supplement that will undoubtedly prove of unusual interest to the readers of this paper. This is the first of a series of supplements that will appear during this coming musical year, and is the forerunner of a practical history of music for the past thirty years, and will show the part that THE MUSICAL COURIER has taken in the development of music throughout the world.

It was deemed advisable to show through illustrations the capacity of THE MUSICAL COURIER, aside from the history of the man who has created this institution. These illustrations show not only the editorial offices of THE MUSICAL COURIER institution, but also the printing plant that is part and parcel of the organization and which is one of the most complete that is to be found in this country, or in Europe, for the express purpose of publication work, the aim being, of course, to enable the production of THE MUSICAL COURIER papers through the best mechanical facilities that are offered at this day and time. The illustrations of the Blumenberg Press give some idea of the immensity of that plant, while the illustrations of the offices in the Knabe Building, in Fifth avenue at Thirty-ninth street, indicate the force that is required to produce these publications devoted to music and musical instruments.

It is with some pride that the staff presents this supplement. As stated elsewhere, the man who has created this great institution will, no doubt, upon his arrival from Europe within the next few days, protest vigorously, and, in all probability, will reproach the staff in his emphatic manner; but as the deed will have been done, and we know that it will meet the approval of every reader of THE MUSICAL COURIER, the staff is perfectly willing to take the condemnation, because the supplement is regarded by them as a fine piece of journalistic work, no matter what the personal feelings may be of the man it deals with.

This entire supplement is the product of THE MUSICAL COURIER organization, as far as the mechanical part of the work is concerned, from the artist's work to the binding. The staff presents with much pride this exhibit of the growth of our institution within the past thirty years.

The European employees of the Musical Courier Company, many of them, will for the first time see, through the illustrations of THE MUSICAL COURIER offices and the Blumenberg Press, what the institution really is and what it means. Also, they will for the first time read what Marc A. Blumenberg has accomplished during his years of labor in the musical world.

THE appearance of Frau Schumann-Heink at the Frankfurt Opera House on September 19 resulted in a demonstration. The audience became enthusiastic in the climaxes of the various acts in "Trovatore," in which she sang Azucena. The Frankfurter Zeitung calls it "ein Bühnenereignis" (a stage event) and calls special attention to her bel canto and the marvelous dramatic force of the performance. It was certainly another triumph for the artist.

THE German court has decided against Burrian, the tenor, and he is compelled to pay the usual conventional fine—the sum in his case being 15,000 marks—for breach of contract with the Opera at Dresden. This is easy. Any singer can take such a risk in view of the enormous difference between the German salary and the salary paid by the Metropolitan Opera Company. It is entirely out of reason to rob the good German opera houses of their singers by paying them twice, thrice, five times and ten times as much in New York as they receive at

home. And why in the case of Burrian? Our American tenors at the Opera are at least as satisfactory; at least, and receive no such stipends.

In another column of this issue of THE MUSICAL COURIER will be found a reprinted article from the London Saturday Review, in which John F. Runciman, who wields a particularly flaming critical sword, says some kind things about American composers. The most complimentary remark made by Mr. Runciman about their compositions is that "it might be any one's music, music of any nationality save American." Mr. Runciman's discovery is not new.

OUR American opera composers have no chance whatever, in view of the contracts imposed by the Milan Monopoly upon our American opera house managers. On the other hand this very imposition means the gradual extinction of Italian opera in America, which is rather sorrowful in view of the many attractive operas written by the Italian composers—some of the present, more of the past times. A business proposition such as that of the Milan Monopoly is destructive of art anyway. Carried on in the high-handed manner of the Milan Monopoly, the art, being a mere means to a business end, must inevitably be destroyed by its so-called sponsors.

SPECIAL attention is called to the interviews with Oscar Hammerstein and Leoncavallo, both in London, published in this issue of THE MUSICAL COURIER. They refer to the vital questions of copyright and opera production, and are significant additions to the current literature on these matters. They were gotten by the London representative of THE MUSICAL COURIER, Mrs. Evelyn Kaesmann, who has a fine grasp of the situation here and in England. Mr. Hammerstein gives the musical world some revelations. He may be induced to add some more. We shall, anyway. Every singing teacher is grist to the Milan Monopoly mill when he instructs his pupils in monopoly opera arias. Every one. They are all paying tribute to Milan in order to have the ropes about their necks tightened still more. Read what Oscar says.

SOME unpublished letters of Voltaire have just come to light and among them is one dated December 7, 1932, to Rameau, in which he discusses a libretto he is writing for the latter. "I have already stated to you, my dear Rameau, that in the 'Samson' poem I have labored entirely for your fame and for your advantage. As for myself, I expected no benefit whatever, but feared only the disappointment of a failure. Your music is wonderful and for this reason will make enemies for you and relentless enemies. I should have less enemies than you, if it is true that the number of enemies stand in inverse ratio to talent. My enemies have gone to the length of stating that there are sacrileges in my 'Samson.' An opera heroine not in love may not be well received, but while my slanderers assert that my opera is sacrilegious the loges may affirm that love in this case is a mere solution, whereas it ought to be, on the stage anyway, the chief problem." Voltaire continues by calling Rameau's attention to the fact that he wrote this text at Rameau's request and that the latter should not reveal it. "As I have furnished you with such mediocre material I may give you, as supplement, some advice. Show no one my verses or your music, because careless criticism is just as dangerous as careless praise. Retain the work for the public only. If the opera is a success you will have the fame; if it fails I will take the blame." The cabal against both Voltaire and Rameau succeeded in delaying the production of the opera to eternity; it was never given. The enemies succeeded.

**METROPOLITAN OPERA PLANS.**

Under the direction of Giulio Gatti-Casazza, general manager, the Metropolitan Opera House will open November 13, for a season of twenty-two weeks, ending April 13, 1912. The board of directors in control of the institution consists of Otto H. Kahn (chairman), Edmund L. Baylies, Rawlins L. Cottinet, Paul D. Cravath, T. De Witt Cuyler, Robert Goelet, George J. Gould, Eliot Gregory, Frank Gray Griswold, Eben D. Jordan, Clarence H. Mackay, Edward T. Stotesbury, W. K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop.

Among the novelties and revivals promised are Hooker and Parker's "Mona," Moussorgsky's "Boris Godounoff," Thuille's "Lobetanz," Ermanno Wolf-Ferrari's "Le Donne Curiose," Blech's "Versiegelt," Boito's "Mefistofele," Franchetti's "Cristoforo Colombo," Goldmark's "Cricket on the Hearth," Leroux's "Le Chemineau," Mascagni's "L'Amico Fritz," Mozart's "Don Giovanni," Rossini's "William Tell" and several ballets and pantomimes, to be given by the Max Rabinoff Russian dancers.

Special performances outside of the regular subscription will consist of "Parsifal" and the "Ring" cycle.

The Chicago Opera Company, by special arrangement, will give six performances on Tuesday nights, at the Metropolitan, beginning February 13. The opening performance is to be "Carmen," with Mary Garden in the title role.

In the regular repertory, the Metropolitan will offer "Carmen," "Don Pasquale," "L'Elisir d'Amore," "Lucia di Lammermoor," "Ariane et Barbe-Bleue," "Germania," "Marta," "Faust," "Romeo et Juliette," "Orfeo et Euridice," "Armide," "Hänsel und Gretel," "Königskinder," "Pagliacci," "Cavalleria Rusticana," "Manon," "Werther," "Nozze di Figaro," "Giocanda," "Bohème," "Madama Butterfly," "Tosca," "Girl of the Golden West," "Barbiere di Siviglia," "The Bartered Bride," "Aida," "Otello," "Rigoletto," "Traviata," "Trovatore," "Falstaff," "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Tristan und Isolde," "Meistersinger," "Parsifal," "Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung."

As arranged alphabetically and reproduced from the official prospectus of the Metropolitan, the roster of the singing members looks as follows:

**SOPRANOS.**

Mmes.	
Bella Alten	Berta Morena
Anna Case	Alice Nielsen
Emmy Destinn	Inga Orner
Geraldine Farrar	Bernice de Pasquali
Rita Fornia	Marie Rappold
Olive Fremstad	Lenora Sparkes
Johanna Gadski	Luisa Tetrazzini (new)
Alma Gluck	Rosina Van Dyck
*Carmen Melis	

**MEZZO-SOPRANOS AND CONTRALTOS.**

Mmes.	
Mariska Aldrich	Marie Mattfeld
Emma Borniggia	Margarete Matzenauer
*Maria Claessens	(new)
Louise Homer	Theodora Orridge (new)
Helen Mapleson	Lillie Snelling
Jeanne Maubourg	Henrietta Wakefield
	Florence Wickham

**TENORS.**

Messrs.	
Pietro Audisio	Carl Jorn
Angelo Badà	†John McCormack
†Amadeo Bassi	Riccardo Martin
Julius Bayer	Lambert Murphy (new)
Carl Burrian	*Luigi Ramella
Enrico Caruso	Albert Reiss
Charles Dalmore	Leo Slezak
Heinrich Hansel (new)	Dimitri Smirnoff
Hermann Jadlowker	*Giovanni Zenatello

\*From the Boston Opera Company.  
†From the Chicago Opera Company.

BARITONES.	
Pasquale Amato	Edoardo Missiano
Bernard Bégué	Antonio Scotti
Giuseppe Campanari	†Maurice Renaud
Dinh Gilly	Vincenzo Reschiglion
Otto Goritz	†Clarence Whitehill
William Hinshaw	Herman Weil (new)

BASSOS.	
Paolo Ananian	Marcel Renier
Georges Bourgeois	Giulio Rossi
Adamo Didur	Leon Rothier
Putnam Griswold (new)	Basil Ruydsdal
*Eduard Lankow	Andrea de Segurola
Antonio Pini-Corsi	Herbert Witherspoon

Conductors: Alfred Hertz, Giuseppe Sturani, Arturo Toscanini, Josef Pasternack, Adolf Rothmeyer. Assistant conductors: Richard Hagemann, Hans Morgenstern, Francesco Romei, Giulio Setti, Hans Steiner, Fernando Tanara, Willy Tyroler.

By way of interest to the European readers of THE MUSICAL COURIER, the scale of prices at the Metropolitan also is given herewith:

	For 22 Subscribers Performances	For Single Performance
Grand tier boxes, 6 seats.....	\$1,320	\$60.00
Stall boxes, 5 seats .....	600	30.00
Stall boxes, 4 seats .....	550	25.00
Orchestra and Orchestra Circle chairs .....	132	6.00
Dress Circle chairs .....	66	3.00
Balcony chairs, 1st, 2d and 3d rows.....	55	2.50
Balcony chairs, other rows.....	44	2.00
Family Circle, 1st, 2d and 3d rows..	33	1.50
Family Circle, other rows.....	22	1.00

**AN OPERA CONTEST ECHO.**

Acknowledgment is hereby made of the receipt of the following communication:

NEW YORK, October 2, 1911.

To The Musical Courier:

So much has been said and written by other people concerning the disappearance of my opera scores, while in the custody of the Metropolitan Opera Company, that I feel justified in making a short statement. This is the first and only statement that I have personally made. It is a disagreeable circumstance and one that is regrettable to all parties concerned.

The facts are these: That along with other contestants several months ago I submitted to the Metropolitan Opera Company, of New York, an orchestral score, a piano vocal score in English, a typewritten libretto in English, a piano vocal score in French, an Italian libretto, prompt books in English, French and Italian, scenic and costume directions in the three languages, and other materials, all of which I have receipts for, signed by Mr. Brown, their business controller; Mr. Henkel, his assistant, and also by the Metropolitan Company itself, showing in detail just what I had sent in for examination.

To write 600 pages of musical manuscript, to orchestrate over 400 pages of manuscript, to translate and type German, French and Italian librettos, to compare prompt books, scene and costume instructions, in the three languages, all of which was necessary in entering the contest, took me more than a day, I assure you. They have returned me but a very few pages of the above, and these pages were not even examined by their jury. Mr. Chadwick, one of their jury, has personally written to me to this effect, that he did not see all of this opera, and that he made a memorandum to that effect. Now let us be fair. I did not ask the Metropolitan Opera Company for any money consideration. One of the members of their board of directors sent for me and in his office offered me a sum of money, asking me to refrain from any suit against the Metropolitan Opera Company, and to sign a paper releasing the Metropolitan Opera Company, their directors, and their opera jury from any responsibility resulting from their loss of my opera. I refused to comply with this director's request. This director had sent for me. I had not asked the Metropolitan Company for any money. I merely asked them for a letter setting forth the fact that, according to their own statements, my opera was stolen from them before it reached their jury, and hence was not examined, consequently could not be counted as a defeated work. They have ignored this request, but I am determined to have that explanation made public at least, and if I am to be blamed and abused for this, then the spirit of American fair play is a thing of the past.

I can hardly believe that the directors of the Metropolitan Opera Company, men to whom the New York community has always looked up as men of business integrity and fair dealings, I cannot believe that they have any knowledge of these facts, nor the injustice that has

been offered me by their underlings; and I wish to state also that the only reply I have from the Metropolitan Opera Company was a short note saying: "We have referred your letter to our attorney." My letter to them was simply one inquiring as to the whereabouts of my opera score, etc. I did not seek a legal controversy; they have forced that upon me.

The director who invited me later to his office and asked me to accept his check in return for my releasing the Metropolitan Opera Company from all liability in this matter, perhaps did not intend to offer insult to injury; but as he had sent for me and promised that he would get for me from the Metropolitan a letter acknowledging that my opera had never reached their entire jury, and hence was not a defeated work, I cannot see why he forgot the main issue, and that was to set me right with the public.

I am a good loser, and up to the present time have not questioned the contest, though I think if I wished I could do so. They surely could not award a prize without examining all the manuscripts. However, I have not entered upon that phase of the question; nevertheless I do not see how I can be expected silently to submit to the injustice offered me by the Metropolitan Opera Company. To rewrite my work will be a matter of over fourteen months' close application, and the impossibility of my conducting my regular work. There is another side to this, and I assure you I could have given out to the newspapers considerable material and details of this case which could play clearly in the criminal courts. Why was the thief who stole and destroyed my opera never prosecuted? Why was I not allowed to examine the remnant of the score that was forwarded to the jury, especially as I had made a request to be allowed to do so; and why was my mutilated score allowed to proceed in its incomplete condition to their jury?

Let me close by saying that I have received letters from several of the other contestants in that affair who express themselves willing to enter into this question from the standpoint of the validity of the contest. I have thanked these gentlemen, but have not accepted their suggestion along this line for the reason that so far as the contest itself is concerned I have had nothing to say up to the present; all I desire is the return of my property or to know where it is, so that I can get it myself, and I have also demanded the acknowledgment that my work was not examined by their jury, and I don't think it is going to be a difficult task for any fair minded judge and jury to grant me at least this.

Some other disagreeable details in connection with this is the receipt of several anonymous letters purporting to come from members of the musical profession. We all despise an anonymous letter writer, and I have never believed that the anonymous communications that I had received were from the members of the musical profession, and consequently have treated them with silence and with the contempt which they deserve.

Trusting you will find in the above an explanation for my attitude regarding the Metropolitan Opera Company. I am,

Very sincerely yours,

(Signed) ALBERT MILDENBERG.

The foregoing is a matter for the courts to decide if the case should reach such an acute stage, and it should establish many interesting points as to the conduct of musical competitions and the responsibilities of their promoters toward the public and the participants.

OUR copyright law was manipulated and lobbied by the Milan Monopoly, and this paper warned the American musician and publisher at the time of the danger that was lurking in it when the law was under consideration. It has given everything to the shrewd foreign publisher; nothing to the American musician. How this was all done in Washington will be the subject of a series of revelations which we shall in due time publish. The great rights were made a gift to the foreign publisher and he received privileges that, controlled by him as he is doing it, virtually exiles the American musician from the American stage.

CARUSO'S two appearances in Frankfurt will be extra and not subscription nights. On October 4 he is to sing Rudolf in "Bohème" and on October 6 he is to sing Don José in "Carmen." How many roles does Caruso sing that are not in operas controlled by the Milan Monopoly? This may be a more interesting question than the answer might imply. He has sung in Vienna, is to sing twice in Munich, three times in Berlin and once in Hannover.



## VARIATIONS

Brahms, trim, solitary, silent, is a baffling figure for the biographer who seeks picturesque incidents and ordinary human moments in the life of that great composer. Edward Behm, however, in a series of Brahms memoirs, published recently by the Deutsche Tonkünstler Zeitung, throws some side lights on the Brahms character, which make it appear infinitely less forbidding and taciturn than tradition is wont to assert. The Behm recollections date from 1890, when he was living in Vienna, as a pupil of Brahms. From merely formal relations their association soon changed to friendship, and the younger man had many opportunities to observe the master in his soft and even merry moments. "One afternoon," writes Behm, "we walked through the Prater (Vienna's pleasure park) and I then had occasion to make the acquaintance of Brahms in a new role, that of lover of children. To the fashions

only joy he ever experienced was perhaps just such a moment as the poor Viennese children were having now. We did not stay for the end of the performance, but walked on, followed by a swarm of youngsters who had gotten wind of the presence of the fairy prince and hoped to share in the distribution of his favors. Soon Brahms halted in front of a confectionery booth, whose sugared treasures were the subject of awed and envious inspection on the part of a hungry eyed and open mouthed mob of tiny admirers.

"The goodies cost one kreuzer each. 'Well, little man, what would you like to have?' asked Brahms of a diminutive chap. The child gazed at the questioner in half frightened disbelief, but, reassured by the encouraging look in Brahms' eye, smiled at him celestially as though he were a supernatural being, and, pointing at a cookie, whispered a timid 'That.' Then all the others received their one kreuzer bonbon. When one of the older boys was asked what he wished, he said: 'A piece of bread.' Brahms turned to me quickly. 'See,' he said, 'he is really hungry.' Then the big boy was given two cakes. Later in the afternoon Brahms told me that he was opposed on principle to giving money to children, who were easily spoiled in that manner. 'Whenever I feel like giving to them,' he said, 'I go into a shop and purchase something for them instead.' At Ischl he combined his generous impulses and sensible views in practical form, by carrying a pocket full of sweets with him, and, as his gifts always took a more or less whimsical form, the stock usually consisted chiefly of sugar matches and chocolate cigars. Whenever we met a little girl with whom Brahms could start a conversation, he would ask her whether she had ever eaten matches. The answer being in the negative, Brahms therupon pulled out his box of candy matches, and, to the horror of the juvenile spectator, ate one of the poisonous things. Finally he would allow the mite to taste of the dangerous goody, and roared with laughter when she looked up at him in trusting surprise. The boys were easier to approach. Then Brahms removed his own cigar from his mouth, and, after saying, 'What, you don't smoke?' ended by giving them the chocolate cigars. . . . On another occasion Brahms took me to 'The Sign of the Czardas,' a Hungarian wine restaurant, where he became so affected with the Magyar music that he wrote it in his memorandum book. He made the musicians play it for him again and again until he had recorded every note."

■ ■ ■

It is not only New York that falls victim to foolish press stories. The Frankfurter Zeitung records solemnly: "The celebrated inventor, Thomas Edison, spent a few days in Vienna recently, and confided to an interviewer there that the city on the Danube was the real love of his youth. 'I first learned of your city,' remarked Edison, 'half a century ago, from a newspaper which I sold on the trains. In an essay on travel somebody called Vienna the loveliest city in the world, and told of its beautiful women and its delightful music, as exemplified in the waltzes by Johann Strauss. Even

then I said to myself: 'Later on, when you have the time and money, you must go to Vienna.' When my first wax model was ready for the reproduction of music, 'The Blue Danube' was the initial piece I listened to on the machine." Was Edison trying to sell his music rolls in Vienna, or seeking a municipal contract for electric street lighting?

■ ■ ■

List to the words of musical wisdom from the New York Times of last Sunday:

Next door lives a pianist who practices almost all of the time; overhead, a violinist who does so incessantly. If they would only play in harmony sometimes the effect might not be so bad; but they never do—each invariably plays some other thing. The result is a curious discordance or diversion. . . . The piano is the more purposeful of the two; it goes in for hard labor. The violin is nonchalant and easy going; it has more of the artistic temperament—is more vague and meandering. But when it once seizes an idea it is harder for it to let go. As a rule it doesn't seem to know or care what it will do next, but when its wavering purpose is fairly aroused it is startlingly articulate and to the point.

■ ■ ■

Scene: A garden party at Deal Beach, N. J. The speaker: Madame Nordica. The theme: "Art." The substance: "Many good people refuse to be impressed by the armless and legless fragments of unique sculpture treasured in the museums of the



CHIEF CADMAN, HIS MOTHER (IN THE CENTER) AND SUZANNE LA ROMA, A CHEROKEE INDIAN SOPRANO, PROTEGEE OF MADAME SCHUMANN-HEINK.

and foibles of the elegant Vienna world, as displayed in the gay doings on the drives, Brahms paid not the slightest attention. Instead, he steered me at once to the Wurstel Prater, that part of the park where the common people enjoy themselves, where the 'barker' recommends unheard of novelties and freaks to be seen in the booths, and where Punch and Judy play their domestic dramas before an enthusiastic multitude. The Punch and Judy show was Brahms' pet hobby, or, rather, the crowds of children who attended the performance and crowded about him. In a jiffy Brahms had assembled half a dozen boys, whom he invited in a humorous speech to accompany us into the 'reserved' seats near the stage. What a perfect pandemonium of joy reigned at once! The youngsters did not permit us to walk in, but literally pushed us in. Brahms kept order in fatherly fashion—the little ones were made to sit in front, the bigger ones behind, so that every one could see. And then the benefactor sat back to enjoy the feeling of having given the children an unexpected and perhaps unforgettable pleasure. The greater the delight of the boys, the more they laughed and cried out in astonishment, the broader grew Brahms' smile as he looked down upon the excited little crew. At such moments he probably allowed his thoughts to drift back to his own harsh childhood days, when the



CHIEF JOSEPH LHEVINNE WITH HIS WHITE SQUAW AND PAPOOSE CROSSING THE WANSEE.

Old World. One day in the British Museum a guide was recounting to a little knot of tourists the glories of a battered centaur, when a Chicago meat salesman broke the reverent hush with the question, 'Excuse me, sir, but what would they feed a bloke like that on—ham and eggs or hay?'

■ ■ ■

Felix Weingartner is writing his fourth symphony, the other three to the contrary notwithstanding.

■ ■ ■

From the Grindelwald Gletscher, in Switzerland, Katharine Goodson and Arthur Hinton send a picturesque postal, with an accompanying conundrum. "When are two pianists not two pianists?" ask the Hintons. And they answer: "When one is directing the orchestra for the other." It is a safe wager that the conundrum was suggested by Katharine Goodson's Berlin concert, on October 5, when Ossip Gabrilowitsch led the orchestra.

■ ■ ■

"My son, if you will not chase her, she will chase you; and if she will not chase you, then you had

better go chase yourself."—Shadrach the Wise, in *The Papyrus*.

The ninety-nine per cent. look forward to a busy season, thank you.

Suggestion to operatic impresarios: Why not say something for publication occasionally?

In the proposed new city charter for New York there should be a clause denominating proper corporeal punishment for the critic who always writes of a conductor that he "wielded the baton."

Vladimir de Pachmann is abroad in the land, and oratory and piano art will go hand in hand this winter. What a vast range of musical expression the piano covers. Just think of the pole to pole difference between De Pachmann's playing of Raff's "Fileuse" and Busoni's performance of Brahms' variations on the Paganini theme.

SALT LAKE CITY, Utah, September 21, 1911.  
*Editor of The Musical Courier:*

DEAR SIR—Please publish this in your paper, it is no humbug, do not be afraid of that, though it may sound like it:

*To Any Goodhearted Person.*

I am a boy, twenty-two years old, gifted with a beautiful tenor voice. At a test I sang up to "E" above high "C," rough and unschooled and undeveloped as it was then and is now. It is of a lyrical timbre, warm and sympathetic (as a professor here pronounced it). Now this may sound incredible to many, but it is true. What I wish is: to develop my voice and be a grand opera singer, but oh! how can a person without means do that? I have been offered to sing "illustrated songs," but that is no career, no future. If I don't get a start from a helping hand I will never delight the world with my voice. This is sometimes despairing to think of.

Yours truly,

P. S. RHEINHOLD,  
Address: General Delivery.

Thomas Beecham's unexpected arrival in New York, his announcement that he might give opera here, and his sudden return to England a few days later, reminded several persons of a certain King of France, some men and a hill.

The Forest Bird is to have a rival at the Metropolitan Opera House, for the stork is expected there soon by two of the singers.

LEONARD LIEBLING.

HERE is another opportunity. To celebrate its one hundredth birthday with a novelty the Vienna "Gesellschaft der Musikfreunde"—Society of the Friends of Music—offers an international prize of \$2,000 for a work of chorus and orchestra on a large scale. There are hardly any conditions, outside of the necessary use of the German language as the text. Here then is the opportunity. Strauss, Reger, Schillings, Georg Schuman, Saint-Saëns and many others will keep hands off. The celebration, when the work is to be produced, is in December, 1912. Details are obtainable at this office.

BOSTON'S symphony season promises thirty-eight works new to that city, including Reger's "Comedy" overture, Bantock's "Dante and Beatrice," Dubois' "Symphonie Française," Liadov's "Kikomorra," Elgar's second symphony, Holbrook's "Ulalume," Mahler's second and ninth symphonies, Wallace's "Villon," etc. On October 13 the Boston Symphony Orchestra will celebrate its thirtieth anniversary.

CARNEGIE HALL will house the Theodore Thomas Orchestra of Chicago when the organization reaches New York for a single concert on Wednesday afternoon, December 13. The Chicago body was last heard in this city some thirteen years ago, when Theodore Thomas led, and the concerts took place at the Metropolitan Opera House.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the *New York Times* of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by *The Musical Courier*, September 13, 1911.

MUGNONE, the conductor at the Costanzi Theater, in Rome, gave up his post recently because the management insisted on producing "Rosenkavalier." It should be added, however, that Mugnone's objections were not based on musical grounds, or any feeling against Strauss. His action represented a protest registered because it had been stipulated that during the time of the present Rome Exposition only Italian operas were to be given at the Costanzi Theater.

THE one hundred dollar prize offered by A. E. Stillwell, president of the American Land and Irrigation Exposition, for the best musical setting to the poem "The Empire State," written by "Desire Stanton," has been awarded to Mrs. G. Marschal-Loepke, of Wollaston, Mass. Seventy compositions were submitted under pseudonyms. The words and music of the winning piece are to be published by G. Schirmer, New York.

SOME persons obtain their success in music through a system like that of the Irish military instructor, who explained to his class that "strategy in war is whin ye don't let the inimy discover that the ammunition is run out, but just kape on firing."

ONE of the most interesting articles printed in a long time by *The Outlook* is Edgar Stillman Kelley's "A Library of Living Melody," in the issue of September 30, 1911.

THE term, "a flood of concerts," always implies that some of the concert givers will drown in the maelstrom of art.

## Publications and Reviews.

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

### Carl Fischer, New York.

"SCENE DE LA CZARDA," FOR VIOLIN AND PIANO. BY FRANZ A. KORR.

This is a typical Magyar dance that follows closely the spirit and form of a folk dance, and shows no influence whatever of the modern harmonic discoveries. Tonic, dominant, sub-dominant, with the usual secondary seventh on the second degree constitute the harmonies, while the tune follows the spasmodic rhythms that are the common property of Hungarian dances. This is, then, an excellent example of a Czardas, and we must lay the blame of its harmonic poverty on the nature of the dance and not on the composer. It is well adapted for the violin, and its difficulties are slight in proportion to the resulting brilliancy. It is carefully bowed and fingered and is suitable as a useful teaching piece, as well as a concert solo for violinists of moderate powers. The piano accompaniment is simple without being thin and paltry.

### C. W. Thompson & Co., Boston.

"WAIFS," A SET OF EIGHT SONGS. BY CHAS. B. WEIKEL. The composer of these placid songs evidently makes simplicity his ideal, and ingenuousness his goal. In these days of strenuousness when our composers seem all too eager to follow the Emersonian injunction that they should "hitch their wagon to a star," it comes as a surprise to us to find a song writer who is content with Thomson's unflurried manner:

A pleasing land of drowsy-head it was,  
Of dreams that wave before the half-shut eye.

This pleasing simplicity and melodious grace of Charles B. Weikel shows to its best advantage when set to the mild morality and prim propriety of Charles Kingsley's "Be Good, Sweet Maid." The second song, "Salaam," is also satisfactory. Words and music are happily mated. In the music to "The Tide," by Longfellow, the composer well expresses the quiet, elegiac spirit of the poem, and follows the words in the momentary rise of emotion at the mention of breaking day. Bourdillon's famous "The Night Has a Thousand Eyes" gets one more setting. Charles B. Weikel, however, has not equalled many of the well known settings of this little poem. His music is quiet, reflective, and devoid of passion, though melodious and interesting. "Alone" is another reverie, elegy, nocturne—call it what you will. The 3-4 section of this little song has in it the suggestion of an old Gregorian hymn, occasionally used in the Roman service. The other songs in the album do not call for any special comment, with the exception of "On the Road to Mandalay." We are decidedly of the opinion that Charles B. Weikel's musical fiber is not of the necessary toughness to tackle Kipling. We have no other fault to find with this music than that it is too gentle for the sturdy lyric. That waltz refrain, though disguised in 6-4 time, gives no inkling of the heartache in the poet's lines.

And the dawn comes up like thunder  
Outer China 'cross the bay.

is the end of the refrain that Kipling wrote. But the music expresses gentle Kingsley's "Be good, sweet maid, and let who can be clever." We mean no offense whatever to the composer, for his music is full of melody and charm. We feel impelled to say, nevertheless, in Byron's words, that

He was the mildest manner'd man  
That ever scuttled ship or cut a throat.

### D. Rahter, Leipzig.

"FROM MY YOUTH," MINIATURES FOR VIOLIN, CELLO AND PIANO. BY MORTIMER WILSON. OP. 5.

If these miniatures were played to a French audience immediately after a number of Brahms' works we feel certain that the quick witted French critics would find them of the Brahms school, but lighter in matter and brighter in manner. A thoroughly German Brahms enthusiast might see no trace of the great master in them, however. Nor do we find anything that can be called plagiarisms. They belong, nevertheless, to the classical German school in their treatment, though the melodies themselves might have been equally well adapted to a different kind of accompaniment, such as a modern French composer writes. In fact, we have summed up the characteristics of these miniatures in our preceding sentences. The pieces are invariably melodious and contrapuntal, using the term contrapuntal in its freest sense. These interesting and musically compositions should be known to all who meet together to play trios. Each instrument has an interesting part. Mortimer Wilson has not made the mistake of giving all the tune to the violin and all the accompaniment to the other instruments—a method which, though sometimes interesting enough to the audience, is sure to be dull to the players of the accompaniments. The titles of these eight miniatures are taken from the vocabulary of the nursery. "Teddy Bear," "Negro Dolls," "Calico Cat," "Tin Soldiers," and so on, being more particularly to childhood than to that later period we usually call youth.

### Cambie Ringed Music Company, Chicago.

"PRISCILLA," VALSE DE CONCERT, FOR PIANO. BY EFFIE ALLISON HEPLER.

Rhythmically this is the familiar dance waltz, with no novel accents or overlapping phrases to tangle up the feet of the dancers. Harmonically it is as empty as a composition could be. One section of thirty-two measures contains sixteen measures of tonic harmony, and sixteen measures of dominant harmony. The arpeggio variations on page 5 are threadbare. We have heard all that sort of thing before in the most trivial piano pieces. The one redeeming feature of this valse de concert is its vitality. It has the spontaneity and convincing naturalness that so many otherwise excellent compositions lack. If the composer could forget all the cheap and commonplace music she has heard and could store her sub-conscious memory only with the finest productions of distinguished composers, and could then let her spontaneous feelings run rampant with her pen, it is altogether likely her works would make her name esteemed among women composers.

**KUBELIK IN NEW YORK.**

Jan Kubelik, the great violinist, arrived in New York yesterday on the Kronprinz Wilhelm for a farewell American tour. He comes without Madame Kubelik who remains at home to care for their five small daughters. Subsequent engagements on the Continent will occupy Kubelik's time until 1915, when he proposes to retire from



KUBELIK.

his concert work, so that this may be the last opportunity for Americans to hear this great artist, who has been conquering the world with his magnificent violinistic prowess.

The three previous visits of Kubelik to this country were attended with tremendous success, and those who



MADAME KUBELIK.  
Who will not visit America this season.

have followed his career since and have heard him lately say that he has greatly matured and is not only one of the foremost technicians of the world but a master of every phase of the subtle art of violin playing. Kubelik is synonymous with magician. One can scarcely believe



THE KUBELIK TWINS.  
Photo taken by Burton Holmes during a recent visit to the Kubelik Castle.

that the tones evoked from his instrument and the intricate interweaving and blending of myriad harmonies are produced by human fingers, hands and arms. The magnetic Kubelik personality is another factor which lends verve to the interpretation and execution, while his en-

larged vision and deeper insight are the result of years of artistic experience.

Kubelik's spring season in Paris and London this year proved that he is one of the strongest musical attractions, the advance sale for the Albert Hall concert alone being over \$4,000. Wherever he has appeared he has created a furore, and American music lovers will, no doubt, receive him with fully as much warmth and appreciation.

Kubelik brings with him one of the most celebrated instruments in the world. It is known as the "Emperor"



KUBELIK'S CASTLE IN BOHEMIA.  
Photo taken by Burton Holmes during a recent visit.

violin, which was purchased from the executors of the late Mr. Haddock, of Leeds, England, who was a well known collector. Kubelik is the owner of several other

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fine violins, among them the "Empress" Strad, a Joseph Guarnerius, 1740, a 1730 Strad and a 1699 Strad. His first concerts will take place on October 15 and 22 at the



Photo by Burton Holmes.  
MUSIC ROOM IN KUBELIK'S HOME.

Hippodrome, New York. His American tour is under the management of F. C. Whitney and under the personal direction of H. G. Snow.

**Baernstein-Regneas Entertains in New Studio.**

Joseph Baernstein-Regneas, the eminent vocal teacher and coach, threw open the doors of his new studios, 133 West Eightieth street, New York, on Monday and Tuesday evenings of this week to his friends. Mr. and Mrs. Baernstein-Regneas received their guests in the spacious studios, which are a model of taste and beauty. The genuine cordiality and hospitality of the host and hostess radiated in every direction and the informal program rendered by several of Mr. Baernstein-Regneas' artist

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pupils stirred the guests to enthusiasm. If the four soloists presented on Monday evening are an example of the work of this teacher, then one can only say that singing is far from being a lost art, for these four gave an exhibition of vocal prowess which bespoke the kind of instruction they have had far better than any words. Indeed the writer has never heard a quartet of more exquisite voices outside the opera.

Helen Goff, soprano, captivated all with her beauty, elegance of manner and superb vocalism. Max Roger de Bruyn, tenor, coaching for opera under Mr. Baernstein-Regneas, disclosed a voice of purest lyric quality and won his hearers by his fine art and dignity of manner. Helen Stein possesses one of the most lovely and sonorous contraltos imaginable. Although but a year and a half under Mr. Baernstein-Regneas she has developed into an artist of exceptional power and has a brilliant future. Cleo Gascoigne, a diminutive young lady, is truly a remarkable coloratura. She sings with the ease and assurance of a veteran, and her delivery of several famous operatic arias carried all before her.

With Andrea Sarto, that splendid basso, Miss Gascoigne, Miss Stein and Mr. de Bruyn gave the quartet from "Rigoletto" in stunning fashion. The voices blended to perfection and the tout ensemble could hardly have been improved upon.

Altogether it was an evening of pure delight, and both teacher and pupils were the recipients of warm and hearty congratulations. After the music a delicious collation was served and the guests lingered till after midnight.

On Tuesday evening Mrs. Doré Kyger, contralto, with those above mentioned, gave another delightful program to another large gathering.

That Mr. Baernstein-Regneas is doing for the cause of vocal art a great service is conclusively proven by his work, and it is not strange that his pupils are eagerly sought by concert and opera managers, for they sing, they have style, they have the art developed to a high degree of perfection and are deserving of full praise.

**Students Enrolling at Guilmant School.**

William C. Carl has returned to New York and is receiving the new students at the Guilmant Organ School from 12 o'clock to 1 o'clock daily as they arrive. Many are coming from distant points to avail themselves of the advantages offered at this successful institution and to study with Mr. Carl.

Graduates of the Guilmant School are in large demand and seldom remain idle without a church position. Twenty-six are playing in Greater New York at the present time, in addition to the numbers distributed throughout the country. The enrollment for the coming season is unusually large, and numbers several who have already held positions elsewhere, but who wish to better themselves and therefore come to the Guilmant School for further study and coaching. The fall term is scheduled for next Tuesday, October 10, and the actual work begins that day. In order to gain all the advantages it is important for all students to start at the beginning of the term.

**M. H. Hanson Back from Europe.**

M. H. Hanson, the manager of the Concert Direction M. H. Hanson, returned from Europe last Friday. Mr. Hanson will have some announcements to make later. Among the artists he is managing in concert this season are Marie Rappold, Bernice de Pasquali and Henriette Wakefield, of the Metropolitan Opera Company; Ludwig Heas, the German tenor; Henri Scott, basso of the Philadelphia Grand Opera Company; Sigismond Stojowski, pianist; Cecile Behrens, pianist; George Harris, Jr., tenor; Adele Krüger, soprano; Max Herzberg, pianist and accompanist; John Dunn, English violinist; Boris Hamberg, cellist; Marguerite Lemon, soprano; Elith Reumont, Danish court actor, who is to give readings of Andersen's "Fairy Tales." Antonio Scotti and Madame de Pasquali are making a joint recital tour this month under the Hanson management.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
Cable and Telegraphic Address: "Delma-Heide-Paris,"  
PARIS, September 21, 1911.

There is a project on foot to erect a monument to the memory of Frédéric Chopin in one of the squares of Warsaw. That the Russian Government should have thought of honoring the memory of a great artist is matter of congratulation. In the Parc Monceau at Paris there has been for many years past a splendid effigy of the glorious composer, the gifted child of unhappy Poland. His preludes, nocturnes, polonaises and mazurkas have a hidden force, as Schumann said: "The flowers of Chopin's music hide menacing cannons." Chopin left his beloved Poland November 1, 1830, and mourned his unhappy country in foreign lands. Of a retiring disposition he preferred intimacy with a chosen few, such as Georges Sand at Nohant, to the elegant and crowded Parisian salons. But his genius has left its mark on the world's music, and Russia wishes to emphasize this point by erecting the monument at Warsaw.

Speaking of Georges Sand in the preceding paragraph brings to mind the name of Gabrielle Sand, whose important bequest made to the Académie des Sciences has now been definitely accepted by the Conseil d'Etat. It comprises the famous Nohant Château, bought by the Comtesse de Horn in the reign of Louis XVI, which was later the residence of Georges Sand. In addition to its splendid suites of furniture, the building includes the small theater where "Le Drac," "Plutus," "Le Pavé," "La Nuit de Noël" and "Marielle" were performed. Securi-

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ties to the value of 100,000 francs, and a farm, together with woods and pasture land, form part of the legacy. A series of interesting documents and letters written by Georges Sand also become the property of the Académie. Gabrielle Sand stipulated in her will that a prize in her name should be founded by the Académie des Sciences.

Several American millionaires, it has been announced in a French art review, have formed a committee whose intention is to erect a monument to the French musician Amélie Thomas to commemorate his centenary. The two best known feminine characters in his works, Mignon and Ophelia, will be represented at the foot of the column in the likenesses of Sigrid Arnoldson and of Christine Nilsson, the unforgettable, as she appeared at the Opera and created her Ophelia to Faure's Hamlet.

At the Paris Opéra M. Clustine, the new ballet master engaged by MM. Messager and Broussan, is ready to take up his new duties. The ballet corps and dance artists were invited to be present at M. Clustine's introduction.

The representations this week at the Opéra are: Monday, "Samson et Dalila" and "Coppélia"; Wednesday, "Faust"; Friday, "Salomé" and "Coppélia." In the form of Salomé and spirit of Thais "our" Mary Garden is still with us to attract large audiences to the Opera Temple; need we Parisians then feel sad, even though the weather has taken such a turn? "Our Mary" will also continue to play in the Garden scene of "Faust."

The scenery for "Hérodiade," of extreme richness and picturesqueness, is now mounted at the Gaîté. Rehearsals are ending and all will be ready for September 30, as the Messieurs Isola desired.

Albert Carré, the successful director of the Paris Opéra-Comique, and his beautiful and talented wife, the opera singer, have returned from their South American tour, immensely pleased with the enthusiastic reception given them in that country. The performances for this week at the Opéra-Comique will be: Monday, "Le Vaisseau Fantôme" ("The Flying Dutchman"); Tuesday, "La Vie de Bohème" and "L'Heure Espagnole"; Wednesday, "Werther"; Thursday, "Le Vaisseau Fantôme"; Friday, "Manon"; Saturday, "La Tosca"; Sunday, "Carmen."

Opera directors and concert managers who are still happy Parisians are MM. Gatti-Gasazza (of the Metropolitan Opera, New York), Henry Russell (of the Boston Opera), Oscar Hammerstein (of his own London Opera, usually here when not over there), Mr. Quinlan (of Lon-

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don and New York, who will remain in Paris a short time), Franco Fano (from Milano), and probably others I have not met.

Among others who said "Au revoir" yesterday were Andreas Dippel (of the Chicago Opera), leaving for America on the Norddeutscher Lloyd boat Kaiser Wilhelm II, and Martin H. Hanson, of New York, with a pocket full of artist contracts signed. DELMA-HEIDE.

#### Kelley Lectures at Cincinnati Conservatory.

Some years ago there appeared in the Outlook certain articles on music, from a broadly sympathetic viewpoint, the object of which was to interest the intelligent layman, capable of enjoying good pictures and poetry, in the kindred art of tones. These articles were written by Edgar Stillman-Kelley, at the suggestion of Hamilton Mabie. Not long afterward the editors of the Outlook received a letter from the secretary of the New York State University Extension Bureau, requesting, if possible, the address of the writer of those articles, adding that it was his belief that they might be expanded into lectures on music which would be helpful to the general public. The result was that Mr. Kelley was engaged for several seasons in Albany, New York City and elsewhere in the university extension work. Subsequently in Yale University and during his career in Germany, these lectures on the symphonies, chamber works, operas and music dramas have formed an agreeable variation to his activity as composer, conductor and teacher. In all his work of this kind Mrs. Stillman-Kelley has been of great assistance in illustrating the various themes discussed.

In connection with the department of musical theory in the Cincinnati Conservatory of Music, Mr. Kelley will give this season a series of lectures on the more extensive symphonic works to be produced by the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, during the coming season. Mrs. Stillman-Kelley will assist in giving excerpts from the works in question. All are aware of the additional pleasure derived from a musical composition which is at all complex after one has become somewhat familiar with the themes. For this reason Mr. Kelley will so arrange his discourses that they will appeal to and benefit the general musical public, to whom these lectures will be accessible.

#### Conservatory of Northern Music.

The Scandinavian pianist and composer, Inga Hoegsbro, will open her new Conservatory of Northern Music October 16, at 13 East Thirty-eighth street, New York. Miss Hoegsbro is making a Canadian tour this month and on her return to New York she will send out additional news of the work. So far, she has engaged the Danish singer, Holger Birkerod, for the vocal department, and Ellen Arendrop, a concert singer of Copenhagen, as assistant teacher. The violin department will be in charge of Julia Ferlen-Michaelis, from the West; Peter Moller, a relative of Sinding, will direct the departments of cello and orchestra; Lillian Concord Jannsen will be at the head of the classes of rhythmical breathing. During the season musicales will be given at which the programs are to include music by Scandinavian and Finnish composers. The songs will be sung in the original languages and good English translations will also be furnished.

#### Louise Harper-Sweet's Piano Studio.

Louise Harper-Sweet (Mrs. George Sweet) will have her own studio this season at 510 West 112th street, New York. She will accept pupils in piano and "coach" singers. For many years Mrs. Sweet has assisted her husband, the baritone and vocal teacher. In order to be nearer her little son, who is attending the sessions at the Horace Mann School, Mrs. Sweet decided to have an uptown studio. Mr. Sweet remains at the old studio in the Metropolitan Opera House Building. Mrs. Sweet is a pupil of Leschetizky. Besides teaching and working with singers, she will continue her work as concert pianist and accompanist. During the season she will also be heard in some chamber concerts.

#### Werrenrath Recital, October 24.

The Quinlan International Musical Agency announces that the annual New York recital by Reinhard Werrenrath, the baritone, will take place in the Carnegie Lyceum, Tuesday, October 24. Mr. Werrenrath's program will include songs by Schubert, Brahms, Grieg, MacDowell, Wolf, Strauss and some American composers, among them being Mabel Daniels, F. Morris Class and Chester Seale. Charles Albert Baker will be Mr. Werrenrath's accompanist.

#### The Stokovskis Due.

Mr. and Mrs. Leopold Stokowski are scheduled to arrive in New York on October 8.

**Music and Mauling.**

New York, September 25, 1911.

In a recent issue of the New York Evening Journal there appeared a very worthy editorial entitled

We Won't Pay for Art,  
We Won't Pay for Music,  
But We Will Pay to See a Prize Fight.

The captions referred to the brutal prize fight held at Madison Square Garden a couple of weeks ago, that huge temple which was erected for the purpose of presenting tremendous musical and art productions and which is now converted into a bull-ring by the civilized New Yorker.

Evidently this attack on the part of the Evening Journal and other newspapers of New York was the direct cause which led last week to the revocation of the license for such fights at the Garden.

Forty thousand dollars, I perceive, was the amount of money taken in receipts on the night of the prize-fight in question, by fair and also unfair means. To one who has for many years been presenting to the public the best that the artistic world affords, I agree with the gentleman of the Evening Journal that it is a disgraceful condition of affairs, when a brutal prize fight can reap such a harvest in Madison Square Garden, while gorgeous and inspiring musical productions given by the greatest artists of the world have failed to pay expenses in this same auditorium. I can name a long list of excellent and high-class attractions produced at Madison Square Garden that have been financial fiascos; others that involved the expenditure of vast sums of money and which netted only a small profit; and still others that hardly paid expenses. The result has been that no one has been courageous enough to make the attempt in recent years. Now comes the incredible report that this same auditorium has had box-office receipts of \$40,000 when for so many years ambitious and public spirited managers have failed to have a success with attractions of great magnitude, involving the greatest talent the world affords.

On but one occasion, as I remember, did Madison Square Garden do itself justice in the form of amusement for which it was originally built; and this affair is now recalled with pride when the much-discussed prize-fighting is going on. It was my production of "Venice" eight years ago, when Madame Nordica and Edouard de Reszke sang the "Stabat Mater." Aside from great nights at the opera, it was the biggest musical event that New York has had. I never looked at such a house! The box-office receipts were not quite \$40,000, but they were \$16,000.

and it was an event long to be remembered in the musical world. The most successful horse shows held at the same place have never done such business, so far as I can learn. The crowd was so great it took me two hours to get back of the stage when Madame Nordica sent word that she wished to see me. Of course the American prima donna was in great demand and I always did a tremendous business with her in the many congenial years we were associated, but the Madison Square Garden production was the greatest financial success we ever had.

What a pity we cannot have repetitions of such successes as this to report, instead of the uncivilized proceedings that are taking place, degrading exhibitions designed to attract the morbid multitude. It is a reflection on the reputation of this music-loving city.

Yours very truly,  
R. E. JOHNSTON.

**First Musin Matinee Musicale.**

The first of the musicales of the season at the Ovide Musin Virtuoso School of Violin in New York City took place Sunday afternoon, October 1, in the school parlors, 61 West Seventy-sixth street, and despite the disagreeable weather a large audience came out, especially to hear the remarkable young violinist, Mary Dennison Gailey. Miss Gailey's friends were astonished at her progress during the short time she has been under Ovide Musin, and predict for her a brilliant success in Europe, where she will appear during the coming year. Her talents on this occasion were disclosed in the Bruch G minor concerto, the allegro (with Leonard cadenza) from the Beethoven concerto, and the Lalo "Symphonie Espangole."

Dorothy Banta possesses a fresh, young voice of excellent quality and should make a successful light opera singer, which field she intends to enter.

Other musicales will be given during the course of the season, the ten sonatas of Beethoven, played by Mr. Musin and Madame Delhaze-Wickes, offering an especial attraction to music lovers. There will also be piano and vocal recitals by well known artists, as well as solos and ensembles by the students.

**Elizabeth L. Gallagher's Piano Studio.**

Elizabeth L. Gallagher, the pianist and teacher, opened her studio, at 1425 Broadway, Metropolitan Opera House, New York, October 2. Miss Gallagher has a number of promising pupils and her classes will be larger than last season.

**Mary Garden Sails Today.**

Mary Garden sails for America today (October 4) and on her arrival in New York she will go at once to Maine where she is to sing at the music festivals in Bangor and Portland.

Manager R. E. Johnston has filled every available date for this artist, and her concert tour, although of shorter duration than her spring tour under the same management, will, from present indications, prove to be the same record breaker. Miss Garden will appear at Hartford, Conn., October 16; Providence, R. I., October 20; on Sunday evening, October 22, at Boston; October 23, at Troy; October 26 in the New Symphony Auditorium at Newark, N. J., and continue concertizing until her engagement with the Philadelphia-Chicago Grand Opera Company in Philadelphia, November 3.

**Amato Concert Tour.**

Pasquale Amato opened his first American concert tour at Denver last night (October 3) in the Auditorium. The assisting artists were Gilda Longari, soprano, and Fernando Tanara, accompanist and conductor. Following this concert a tour will be made to the Pacific Coast and return through the Middle West in a number of appearances. Amato will be back in New York for the opening of the Metropolitan Opera season, November 13.

**Stojowski at Van Ende School.**

Sigismund Stojowski, the Polish pianist and pedagogue, has entered upon his duties at the Von Ende School of Music at 58 West Ninetieth street, New York. Mr. Stojowski will personally examine applicants on Monday, October 9, from 10 a. m. to 1 p. m.

**Oscar Saenger in New Studios.**

Oscar Saenger returned from Europe October 1 on the steamer Moltke, of the Hamburg-American line, and the following day he resumed his work at his new studios, 64 East Thirty-fourth street, near Madison avenue, New York.

Earl Hopkins, violinist, of Columbus, Ohio, who has spent the last couple of years studying in Berlin, has returned to that city and reopened his former studio in Franklin avenue. Mr. Hopkins is another valuable addition to the young musicians of Columbus, and will be in demand during the concert season.

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R R R

Jan Kubelik's recital under the auspices of the Brooklyn Institute will be given Wednesday evening, October 18, and the ticket sale opens Tuesday, October 10.

**Demand to Hear Rider-Kelsey and Cunningham.**

Last week THE MUSICAL COURIER published the program which Corinne Rider-Kelsey and Claude Cunningham will give at the opening of the musical season in Brooklyn, Thursday evening, October 12. There is a big demand for seats to hear these two splendid American singers. The program, too, is exceptional and for such a combination music lovers were sure to respond as they have done. The Brooklyn Institute Bulletin of week before last published the following concerning the two singers:

The art of program making has truly become a fine one in this great city of ours. Our great conductors, musicians and singers have trained the public to the highest expectations. Certainly Madame Rider-Kelsey and Claude Cunningham, in the program which they will offer at the opening song recital in the Academy of Music on October 12, have left nothing to be desired. Each number is filled with great musical compositions, and the remarkable thing about the program is that more than three-quarters of it is music that has not been sung to death, but, on the contrary, is music that the public wants to hear, and will go to hear.

The music lovers of Brooklyn are to be congratulated upon the opening of the season by two artists of supreme ability as musicians. Many will recall Madame Rider-Kelsey when she was the leading soprano singer of Brooklyn at the First Presbyterian Church, under the direction of R. Huntington Woodman. In recent years her reception in England and on the continent of Europe has demonstrated the ability of America to produce artists of the highest quality. Claude Cunningham also began as a church singer and rose to the highest place in that capacity in Manhattan. It is doubtful if there is any baritone whose rich voice, accurate diction and supreme interpretation of great music are excelled on the concert stage.

Another capital thing about the opening concert is that it will be given by two artists who are accustomed to sing together, and whose ensemble work has very great charm. Formerly we were accustomed to hear a great deal of good ensemble singing in concerts in this country, but in latter days it has become rare—hence the good fortune of having a recital by Madame Rider-Kelsey and Claude Cunningham.

**Miller and Van der Veer Touring.**

Reed Miller and Nevada Van der Veer (Mrs. Miller) began a six weeks' tour this week which will take them to Virginia, Georgia, Oklahoma, St. Louis, Chicago, Indianapolis, etc. Mr. Miller and his wife have many warm admirers throughout the country and these will find op-

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portunity to bring them cordial greetings in the various cities visited. During the past summer they were by no means idle, attested by the following press excerpts:

Vocal assistance was given by Nevada Van der Veer, of New York, who charmed her audience with her rich, full voice, and the beautiful songs she sang. Her enunciation and her personality, combined with her singing, brought her an ovation after each number; the last group of songs went to the heart.—Indianapolis News.

Reed Miller pleased the audience immensely with the tenor solo, "Celeste Aida." He was obliged to respond to two encores and the audience appeared to long for still more.—Rochester Democrat.

Reed Miller, the tenor, certainly won new laurels by his singing last night. A more pleasing singer would be hard to find; he was always in fine style, good time and good taste. His work in "Comfort Ye" was his best number.—Knoxville Journal and Tribune.

A very large audience filled Convention Hall to hear the concert given by Mr. and Mrs. Reed Miller and other artists. The charm of Mr. Miller's voice lies in its exquisite melting quality; few tenors possess at the same time the perfect lyric sweetness and the full rich powers of vocalization. . . . He held the audience spell-bound by his magnificent singing of "My Native Land"; here the silvery upper notes of the singer shone in all their beauty. "Come Back," his own composition, was sung with wonderful feeling and electrified his audience. Why shouldn't he, with those soul thrilling notes that carry his hearers to the seventh heaven of delight?

Nevada Van der Veer's rich contralto voice in itself would alone give satisfaction, but she also has complete command of the art of appealing to the emotions. "Si mes vers" was a gem, sung with great expression. "Cry of Rachel" offered splendid scope for her ability to dramatize a song. Mrs. Miller's singing of it imparts a pain which is intensely human. By way of contrast the singer gave "Little Winding Road" and "From the Depths," sung with a beauty and richness of voice that cannot fail to delight. Several duets were beautiful, the voices blending in perfect harmony.—Kingston Standard.

Mr. Miller lived up to his well-earned reputation, displaying a voice of exceptional quality, and this, added to his temperamental nature, enabled him to "paint his pictures" with utmost fidelity. . . . It is hard to specify, but we were especially impressed by "Julia No" and Kaun's "My Native Land." In Mrs. Miller's singing one is not only delighted by her charming voice and attractive personality, but by the artistic quality which characterizes all her work. "Wolf Song," "A Toi" and "The Cry of Rachel" were particularly liked and displayed the great beauty of her voice. The duets by Mr. and Mrs. Miller were enthusiastically received.—Kingston, Ontario, British Whig.

**De Pasquali Singing Songs by Americans.**

Bernice de Pasquali has added a number of songs by American composers to her concert program. Madame de Pasquali does not follow in the footsteps of the singers who prepare a few programs to repeat in nearly every city they visit. Her repertory is so varied and large that there is no need for her to repeat and hence every city where her concerts take place hear the prima donna in an individual program.

Among the American composers whose songs Madame de Pasquali is singing are several who are among "the best sellers." The songs recently included in the de Pasquali programs are: "The Last Dance," by Harriet Ware; "Spring Singing," by MacFadyen; "From the Land of the Sky-blue Water," by Charles Wakefield Cadman; "I am Wearing Awa," by Arthur Foote; "Persian Serenade," by J. Francis Cooke, and "Neath the Apple Tree," by Bruno Huhn. The "Persian Serenade," as sung by Madame de Pasquali, includes the "Nightingale's Cadenza," especially written for her by the composer.

The arias on the de Pasquali programs are from the operas of Mozart, Bellini, Donizetti, Rossini, Ambroise Thomas, Verdi, Meyerbeer, and moderns like Leoncavallo and Puccini.

**Küzdö Pupils Resume.**

Among the violin pupils of Victor Küzdö at the New York Institute of Music, Ollie Mae Enlow of Texas is continuing her studies this season. She has been concertizing in that State and expects to give some recitals in Greater New York in the spring. The season at this institute begins with fine promise; it stands unique among metropolitan institutions as a place of study and residence combined.



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BOSTON, MASS.

# Worcester's Fifty-fourth Annual Music Festival.

WORCESTER, Mass., September 29, 1911.

"Carry yer bag, leddy?" The voice floating upward from the dim surrounding darkness that enveloped Worcester's new railroad station was found in due course of investigation to belong to an enterprising mite whose eyes were the largest part of him by far. On being solicitously questioned as to his physical fitness for the task, the bag being nearly as large as himself, he protested so energetically that nothing was left but to try him, when sure enough he came off with flying colors. This little episode could not help but set the writer to thinking and drawing analogies.

Worcester's fifty-fourth annual Music Festival! Strange that with such potentiality, such indomitable stick-to-itiveness, people still persist in blindly calling us an unmusical nation. The individual and his circle like the never ending links of a chain, make the multiplied units which go toward peopling the world. Hence what is possible in one community should be equally possible in others, barring, of course, the natural change of local circumstances and conditions. That this is so is amply proved by the series of spring and fall festivals constantly on the increase, which have been duly noted in THE MUSICAL COURIER columns for many years past.

The local conditions affecting Worcester, however, are no better nor worse than those affecting other communities of like size. Of course, one might say that the prestige created by hoary precedent helps materially to carry the scheme along. True enough, but neither precedent nor prestige makes it any easier or less burdensome for public spirited citizens to meet the deficit which is bound to occur more or less frequently. Still, whatever condition arises the Worcesterite feels that losing his music festival would be paramount to losing his birthright. With that then as a working basis nothing that might

arise short of a cataclysm could ever dim the brilliancy and prestige of this annual occurrence, which usually sounds the keynote of the musical season for the country at large, as well. With this trite explanation by way of introduction, the matter of the festival events may now be taken in their due order.

Nearly every season, or whenever possible, the Worcester Festival chorus produces a new choral work which either has its initial performance in America or is sung for the first time by the chorus. This year "The Nuns," a cantata for chorus and orchestra to the poem of Martin Boelitz, received its first hearing in this country, and Beethoven's "Missa Solemnis in D" received its first festival performance. To those initiated in the great choral masterpieces, the bare announcement of the Beethoven mass carries its own message of the stupendous difficulties that have to be overcome by the chorus and soloists for even an adequate representation, leaving all else out of the question.

When added to this, however, there came a requested repetition of Bantock's "Omar Khayyam," the work that had such success at its first festival performance last season, it may readily be seen that the chorus faced a severe test of its well known efficiency. That it met every demand with brilliancy of tone, and the light and shade of nuance consonant with emotional feeling, was due as much to Arthur Mees' firm musicianly control as to the splendid body of tone contained in the choral membership of the four hundred singers. And nowhere were these attributes more ably manifested than at the opening concert, Wednesday, September 27, when the "Omar Khayyam" was given with Christine Miller, the well known contralto, in the role of The Beloved; Berwick von Norden, who created the role of The Poet in last season's performance, again in the same part, and Horatio

Connell as The Philosopher. This was preceded by the aforementioned first performance of "The Nuns."

With the chorus as an inspired background, soloists of such fine attainments are moved to give even more than their wonted best. In this way Christine Miller became an instant favorite as much through the charm of a personality that wins her audience at once as through her lovely voice. The verses allotted. The Beloved became glorified through the refined artistic imagery brought to bear upon them by the inspiration of Miss Miller's art, while the ensemble between her and Mr. Von Norden could not have been more intuitively close if the singers had worked together for years rather than, as was really the case, for a first rehearsal on the morning of the day of the concert.

In commenting upon Mr. Von Norden's work at last season's performance of "Omar," given a comprehensive analytical review in the issue of THE MUSICAL COURIER following the festival, it appeared that all had been said which might well typify the success of an artist.

In Mr. Connell, Worcester audiences met for the first time a baritone who is bound to make his mark in the concert and oratorio field before long. Possessing a rich, sympathetic voice of velvety quality, he uses it with the ease and flexibility of a singer who has thought many of the serious vocal problems out for himself. These qualifications Mr. Connell displayed to excellent advantage in the role of The Philosopher in Bantock's work, and even to greater advantage in the lovely rendering of the two Mozart arias, "In diesen heil'gen Hallen" and "Der Vogelfänger," at the afternoon concert on the following day. Not the least of the many good features of Mr. Connell's work, however, was the purity of his diction, which shaded every syllable to the finest hairbreadth clarity and thus projected the inner mood of the text, both German and English, directly to the intelligent understanding of his enthusiastic audiences.

Max Reger's cantata is a gravely beautiful work of smoothly euphonious construction, well welded vocally and orchestrally and one that should prove a distinct addition to choral literature when sung by a chorus able to cope with its peculiar dissonances and difficult modulations. As it was, the Worcester chorus did some of the best work of the entire festival in this cantata, while the white sexless quality of the nuns' voices as brought forth by members of the women's choir was a performance beyond all praise.

The Thursday afternoon concert brought the following program with Luella Chilson-Ohrman, the well known soprano, and Horatio Connell as soloists, and Henry Hadley as guest conductor of his symphony, "North, South, East and West," which was written for a first performance at the Norfolk (Conn.) Festival last June:

Overture, Rienzi .....	Wagner
Symphony, North, South, East West .....	Hadley
Aria, Caro Nome (Rigoletto) .....	Verdi
Luella Chilson-Ohrman	
Fantasia, In a Moorish Cafe (from Moorish suite) .....	Humperdinck
Arias .....	Mozart
In diesen heil'gen Hallen.	
*Der Vogelfänger (from Vogel Magic Flute)	
Horatio Connell	
Francesca di Rimini .....	Tchaikovsky
Arthur Mees, Gustav Strube, conductors.	

\*First festival performance.

Mrs. Ohrman is a young soprano hailing from Chicago, who has created an enviable reputation for herself all through the West in the short season or two she has been before the public. This fact in itself is not surprising when judged by the rich display of her vocal gifts at her appearance here. Possessing a high brilliant soprano of peculiarly lovely lyric quality she yet has the strong dramatic instinct which should make her a valuable asset on the operatic stage. In selecting the "Caro Nome" for a first and only appearance on the program Mrs. Ohrman dared much, but the enthusiastic recalls which were hers, as well as the frantic delight of the school audiences before whom she was invited to sing the following morning, proved that the charming lady had made a strongly propitious entrance into the musical favors of the East. Mrs. Ohrman's later appearances in New York and Boston will now be watched with eager interest.

In the comprehensive review given Mr. Hadley's symphony in the columns of THE MUSICAL COURIER of June 7, 1911, much was said in praise of the splendidly youthful

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exuberance of the closing movement, the sprightly character of the third with the jiggling syncopation of its dark "tunes," the languor of the second, and the stern austerity of the first.

At this second hearing many of the beauties that escaped the unfamiliar listener now unfolded themselves with greater clarity, and Mr. Hadley stood revealed a master craftsman guided by inspiration as well as by great technical knowledge. Combined with this the composer possesses decided gifts as a conductor, so that, all in all, San Francisco may well congratulate itself on securing this musician as conductor of the San Francisco Symphony Orchestra.



With the Thursday evening concert came the choral event of the festival in the performance of the Beethoven mass.

Monumental in its greatness, it is even as monumental in the colossal difficulties that beset chorus, soloists and orchestra in its performance. Beethoven had neither regard nor mercy for the physical limitations of the human voice while in the throes of the expression of his ideas. The result is almost an unsingable work that soloists approach with dread and awe, and which, even when sung under the best conditions, never gives the least clue, except to the few initiates, of the immense difficulties overcome in the process.

The greater praise therefore to Florence Hinkle, soprano; Susan Hawley Davis, contralto; Lambert Murphy, tenor, and Clifford Cairns, bass, the splendid quartet of soloists whom Dr. Mees congratulated heartily at the close of the performance, upon their successful work. The ensemble of the quartet was good throughout, but notably so in the "Agnus Dei," when Mr. Cairns had an opportunity to display the even range of his beautiful voice to the best advantage in the short baritone solos contained in this closing bit. In fact, many of the patrons regretted that the rising young baritone was not heard in some solo numbers in addition to his work in the mass, as the impression he made at this appearance aroused keen interest and all wished that fuller scope

might have been given him for a wider display of his powers.

Of the four soloists, Miss Hinkle had the least cause to complain of the inadequacy of her part. With Bee-

Hinkle. Throughout the evening whether in the heart-breaking poignancy of the ensemble measures of the "Agnus Dei" when her voice blended with Mr. Murphy's in a shimmer of golden beauty, or when singing the short snatches of solo, all was alike lovely and the general verdict came with one accord, "No better soloist could have been found for such an enormously difficult work."

Lambert Murphy proved here, as he has done everywhere during his brilliant career of two seasons, that he is not content with being merely a tenor with a rarely beautiful voice, but an intelligent student always to be relied upon. The quartet was materially aided by his earnest musicianship and the blending of his voice with Miss Hinkle's left nothing to be desired in the way of tonal beauty. It remained, however, for Mr. Murphy's appearance on Friday afternoon in the Gounod cavatina, "L'Amour," from "Romeo et Juliet," to display his vocal prowess still further. With maturity bringing added breadth, light and color to his voice, he has also gained the repose which is now becoming part of the heritage of many of the best known American concert artists. No sooner had the ringing high C which culminates this aria been taken when Mr. Murphy was literally overwhelmed with applause and compelled to return four times before it abated finally, and only when the audience discovered that no encore were to be granted.

Mrs. Davis made the most of the rather ungrateful task assigned the contralto in the mass, but received an ovation, when she sang a number of solos for the High School Choruses in the schools the following morning.

As for the work of Arthur Mees, that may be considered in superlative terms only. His beat was both firm and elastic. Ever the kindly watchful leader, the chorus obeyed his most imperceptible nod, as though some subtle freemasonry had been established between them. By this token of supreme leadership the Cecilia Society of Boston faces a new lease of life with Arthur Mees for its choral conductor.



# HESS TENOR Season 1911-12

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thoven's score of unlimited vocal exactions to overcome, her lovely voice soared in its steadfast purity until many held their breath for very exaltation. Difficult intervals which in the case of a less well trained artist might have worked havoc with the intonation had no terrors for Miss

Friday afternoon brought a pianistic treat in Ernest Hutcheson's performance of the new piano concerto by



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WORCESTER FESTIVAL CHORUS, BOSTON SYMPHONY ORCHESTRA AND QUARTET OF SOLOISTS IN THE BEETHOVEN MASS.  
Reading from left to right, seated, are: Lambert Murphy, Florence Hinkle, Susan Hawley Davis and Clifford Cairns. Conductor Arthur Mees stands next to Mr. Cairns.

George F. Boyle, composer-pianist and Australian fellow countryman of Mr. Hutcheson. With the appended program in addition, a concert of unusual merit resulted:

Preludes ..... Liszt  
 \*Piano Concerto ..... George F. Boyle  
 Moderato.  
 Intermezzo, tranquillo ma non troppo lento.  
 Finale, allegro energico.  
 Ernest Hutcheson.



CHRISTINE MILLER.

The Afternoon of a Faun ..... Debussy  
 \*Cavatina, L'Amour (Romeo and Juliet) ..... Gounod  
 Lambert Murphy.  
 \*Till Eulenspiegel ..... Strauss  
 Arthur Mees, Gustav Strube, conductors.

\*First festival performance.

If one were asked to give a résumé of the distinctive points of this piano concerto, the first thought occurring would be that no one could better have accentuated so

tions which ought to make it a favored vehicle of expression for all pianists.

Mr. Hutcheson's rendering, too, was so filled with the tonal beauty superinduced by exquisite blending of light and shade; masterly pedaling and rare musical discrimination, that a brilliant and well earned ovation, shared by Mr. Boyle, rewarded his efforts at the close of the performance. Nor must Gustav Strube's helpful efforts be overlooked in this performance or throughout the festival, since without his musicianly guidance of the unfamiliar score much of the resultant clarity of ensemble would have undoubtedly been lost.

The closing concert brought the following program and an aggregation of stars that included Albert Spalding, violinist; Alice Nielsen and Pasquale Amato of the Metropolitan and Boston Opera companies, and Evan Williams, tenor:

Overture, Gwendoline .....	Chabrier
Your Tiny Hand (La Bohème) .....	Puccini
Evan Williams.	
Aria, Un bel di (Madame Butterfly) .....	Puccini
Alice Nielsen.	
Violin Concerto .....	Mendelssohn
Albert Spalding.	
*Aria, Urna fatale (La forza del Destino) .....	Verdi
Pasquale Amato.	
Suite No. 2, Peer Gynt .....	Grieg
Aria, Ebben (La Wally) .....	Catalani
Alice Nielsen.	
Cause Macabre .....	Saint-Saëns
From Boyhood Trained (Oberon) .....	Weber
Evan Williams.	

## KATHLEEN PARLOW

Tour Begins in OCTOBER

Among the engagements already booked are the following orchestral appearances:

Boston Symphony Orchestra (fourteen appearances).  
 New York Philharmonic Orchestra (two appearances).  
 Theodore Thomas Orchestra (two appearances).  
 Philadelphia Orchestra (two appearances).  
 Cincinnati Symphony Orchestra (four appearances).  
 Toronto Symphony Orchestra (two appearances).  
 New York Symphony Orchestra (four appearances).

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Aria, I Pagliacci ..... Leoncavallo  
 Pasquale Amato.  
 Invitation to the Dance ..... Weber  
 (Orchestrated by Weingärtner.)  
 Infiammatus (Stabat Mater) ..... Rossini  
 Alice Nielsen.  
 Arthur Mees, Gustav Strube, conductors.

\*First festival performance.

As beffited the occasion, every seat was filled despite the stormy weather, and nearly every available inch of standing room occupied, while the air of hushed and joyous expectancy reigning over all from the topmost corner seats occupied by the chorus to the row of standees at the back of the hall, served as added inspiration for the soloists.

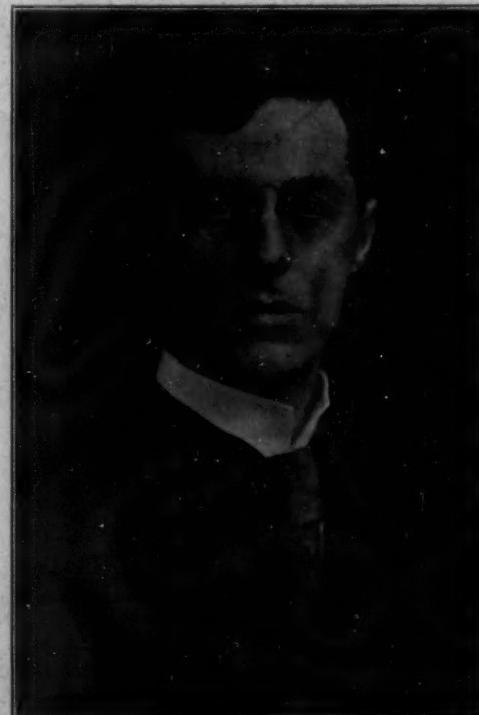
Thus when Evan Williams, an old favorite with Worcester Festival audiences, appeared, his uproarious welcome kept him bowing some little time before the audience finally quieted down sufficiently to allow him to begin. When he did it was at once noticed that despite the illness which brought him close to death's door, he never was in better or finer vocal trim than now. And when Mr. Williams is at his best, the last word on singing may be safely said. On this occasion he elected to sing his arias in English, the purity of his diction aiding immeasurably to the enjoyment of his rich, glorious voice. It was not merely that the tenor reached the varying high Cs with a burst of vocal splendor, but the phrasing, the wonderful mezzo-voce effects and the incomparable legato, all was an absolute revelation of what art should be and seldom is. Stormily recalled a number of times after each appearance, he did not sing again because the length of the program forbade the well merited encores.

Following this performance the audience was indeed keyed up for the best, so that when Alice Nielsen appeared looking as though she had just stepped from some rare Dutch painting, the welcome accorded her blended

beautifully with the work that followed. Those who have been privileged to hear Boston's favorite prima donna in the role of *Butterfly* knew what to expect, but, rested from her severe season's work by the summer spent in Italy, her voice as it rose in the poignant measures of *Butterfly's* aria even exceeded all expectations, and the hush which followed the closing climax and preceded the enthusiastic applause spoke eloquently of the hold Miss Nielsen had gained over her public. The Catalina aria

HORATIO CONNELL,  
Bass-baritone.

proved another grateful vehicle for the singer's supreme art. In this both the vibrant brilliancy of her upper tones and the lovely mezzo quality of her lower register were displayed to their fullest advantage, while the music gave ample scope for Miss Nielsen's interpretative gifts. While these arias delighted musicians and connoisseurs as well as the laymen it remained for Rossini's "Infiammatus" with its tremendous choral climax to display the singer's dramatic power to the full. The beauty and purity of her voice as it rose soaring above the massed effect of chorus and orchestra were astounding in golden brilliancy.



ERNEST HUTCHESON,

It seemed inconceivable that the slight, girlish figure could bring forth such a large volume of tone. But, so it was, and not even the lateness of the hour prevented the people from rewarding her suitably after this splendid effort.

Pasquale Amato received noisy welcome by proxy even before he appeared. Unknown to most of his audience expectantly awaiting him, all started applauding a slight young man who appeared and mounted the platform. When it was discovered that the gentleman in question



PASQUALE AMATO.

strongly the harmonious ensemble reigning between the piano and orchestra than Mr. Hutcheson; could have brought the splendid largeness in the scope and outline of the composition forth so nobly, or established the impish whimsical fantasy of many of the moods with greater or more infinite humor. The whole thus became an authoritative exposition of piano playing in which a composition of unusual merit received its first hearing under condi-

was only an inoffensive member of the chorus who had come on late, the friendly shouts of laughter vied with the applause in greeting Amato when he did at length appear.

Unheralded on the American concert platform, Pasquale Amato, thus far known as a great operatic baritone, jumped at once, through this appearance, into equal repute as a concert favorite. While the first selection gave his hearers ample proof of a voice and vocal skill that has made him known the world over, it remained for his thrilling rendering of the "Prologue" to *Giordano's* *Amleto* a welcome which he will not soon forget. Many times recalled did not bring the much coveted and strictly forbidden encore.

Albert Spalding was accorded a tremendous ovation. This violinist, returned after three years' absence spent in concertizing abroad, amply proved to the Worcesterites his right to be classed as a virtuoso of the very first order. Mr. Spalding has developed the authoritativeness of the ripened artist with whom anything is possible by reason of rare gifts carefully worked out. All violinists know that the Mendelssohn concerto is a grateful number, but just because of that and because it is so often played, the standard set must be remarkably high to achieve for the performer the sensational success which was Mr. Spalding's on this occasion, a success that will never be forgotten by those who were privileged to hear this superb violinist in Worcester.

Closing in a blaze of glory as this festival did, despite the adverse weather conditions and all, the greatest credit is due Messrs. Cook, Butler, Lovell and their associates for the yeomanlike service that made the smooth consummation of this big undertaking once again a complete artistic success.

#### WORCESTER FESTIVAL JOTTINGS.

The combined choruses of the High Schools under Charles I. Rice again acquitted themselves excellently at the Wednesday afternoon rehearsal, which signaled their usual annual festival appearance.

The urgent call of the chorus to "open the door" (a choral phrase in the "Omar Khayyam" interminably repeated), just as the large audience started to leave after the public rehearsal by the soloists of the same work, was one of the comically malapropos happenings which so often occur at festivals.

Charles L. Wagner, manager of Alice Nielsen's Western tour, which opens immediately, was a delighted spectator of the prima donna's triumph at her appearance Friday evening.

Among the prominent out-of-town managers present during the festival were Godfrey Turner, manager for Maude Powell; Richard Copley of the Quinlan Bureau; Alexander Kahn, manager of the Boston Opera Concert Bureau, who accompanied Miss Nielsen, and Professor Sleeper, director of the musical course at Smith College, Northampton, Mass.

Charles Hackett, of Boston and New York, was an enthusiastic admirer of the splendid work done by his tenor confreres during the entire festival.

Conductors, musicians and music lovers from far and wide forgathered for Worcester's annual festival. Among the rest noted were Mr. and Mrs. Carl Stoeckel and Richmond K. Paine, of Norfolk, Conn.; Jules Jordan, "Mother" Martin and Eudora Barrows, of Providence; Thomas H. Thomas, of New York; Earl Cartwright and Edith Castle, of Boston, and Arthur H. Turner, of Springfield.

Among the delighted witnesses of Christine Miller's success of the performance of "Omar Khayyam" on Wednesday evening was William L. Whitney, of the Whitney International School of Boston, with whom Miss Miller studied for several years prior to making her debut on the American concert stage.

GERTRUDE F. COWEN.

#### Runciman on American Composers.

[London Saturday Review.]

It is not surprising that the American impresarios do not propose giving us any American operas. There are American composers—hundreds of them, and I have looked over the scores of several American operas which were every whit as good music as anything written by Puccini and infinitely better than the rubbish of Mascagni or the incoherent stuff with which Leoncavallo is at present entertaining Hippodrome audiences. The only defect I could see in the American works I have looked at is

study in, or oftener, upon the country where their masters studied. I can tell by a glance at an American composition whether its author—or its author's teacher—was trained in Paris or in Germany, and if in Germany whether with an old fashioned pundit of Leipsic or with Humperdinck or one of his disciples. One never sees anything distinctively American; in fact, one never sees anything individual. Any individuality that is recognizable in the music is not the composer's but the composer's master's. This seems odd.

The Americans have, I am told, produced fine painters; and besides one or two first-rate genuine literary men they have produced a large number of excellent imitations; their painting and literature are stamped with their own character; yet the moment they try their hands on music they stamp it with somebody else's character. Some American musicians, indeed, are veritable chameleons; they seem able to write in any style they are asked for; but men of this type are not confined to America; every country and race produces them in shoals. This lack of character in American music accounts for the utter ineffectiveness of their music, however good in its way, when one has listened to it for longer than ten minutes. An opera occupying a whole evening, or even half an evening, would be unendurable. However poor stuff the music of Leoncavallo and Mascagni may be, it is at any rate their own—they do not copy each other (though Puccini copies them both).



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one common to all American music—it might be any one's music, music of any nationality save American. In music American composers seem to adopt, deliberately to adopt, a nationality; it seems to depend upon the country they

manner and customs are good or bad." How about the United States? Are the manners and customs of 99 per cent. of its inhabitants as bad as the music they make?—New York Evening Post.

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86 Gainsboro Street, Suite 2, Boston, Mass., September 30, 1911.

For his final season as conductor of the Boston Symphony Orchestra, Max Fiedler has a list of thirty-eight new works announced, some of which will be given their first performance in this city. In fact, for the very first concert, Max Reger's "Comedy Overture," opus 120, will be given its initial performance, as Mr. Fiedler took it from the press with the ink still fresh on it. Of the works by comparatively new men Mr. Fiedler regards the symphony by the Roumanian composer, Enesco, as the most remarkable.

■ ■ ■

An ideal passage across with very little rough weather is the word received from Mrs. H. H. A. Beach, who sailed on the Kaiser Wilhelm II, which arrived at Bremer September 12.

■ ■ ■

The first rehearsal of the Wage-Earners' Orchestra, held at the Civic Service House, Salem street, September 24, enlisted the services of Felix Fox as temporary conductor. The orchestra now numbers twenty-eight members and it is hoped this may form a nucleus for a future People's Symphony Orchestra. Prof. Walter R. Spalding is the director and A. Lincoln Filene, treasurer, with Daniel Bloomfield as assistant director, to whom all communications for membership may be addressed.

■ ■ ■

The second recital of the season by pupils of the Faletti Pianoforte School was held Thursday evening, September 28, in Huntington Chambers Hall before a host of admiring friends and relatives.

■ ■ ■

After a delightful and restful summer spent in Maine, Katherine Hunt, well known for her charming singing of

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**BIRKEROD**

children's songs, has returned to her home in Arlington, where she is planning her coming season, having many engagements already booked.

■ ■ ■

A very successful amateur performance was that of "Priscilla, or the Pilgrim's Proxy," by members of the Hingham Players' Club, given at Loring Hall, Hingham, September 20, and Town Hall, Cohasset, September 22. Much credit for this production is due Frank O. Nash, who acted as director.

■ ■ ■

The first concert by advanced students of the New England Conservatory of Music was given at Jordan Hall, Friday evening, September 29.

■ ■ ■

After a month of thorough rest spent in Vermont, following a series of private engagements along the North Shore, Jessie Davis announces the opening of her Boston studio October 2 at 401 Huntington Chambers.

■ ■ ■

The dates for the Cambridge series of Boston Symphony Orchestra concerts to be held at Sanders Theater are announced as follows: October 19, November 16, December 14, January 18, February 8, February 28, March 28 and April 25, the soloists engaged so far being Katharine Goodson, pianist; Lilla Ormond, contralto, Kathleen Parlow, violinist; Rudolph Ganz, pianist; Josef Hofmann, pianist, and Heinrich Warnke, cellist.

■ ■ ■

Local interest is particularly aroused in the forthcoming piano recital of Charles Anthony, to be given Tuesday afternoon, October 24, at Steinert Hall.

■ ■ ■

Many good things are promised in the announcement just issued by Manager L. H. Mudgett of Symphony Hall

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for the concerts and recitals to be given this season under his direction. Heading the list of pianists, which is an unusually fine one, comes Vladimir de Pachmann, whose first recital will take place on the afternoon of October 21. Wilhelm Bachaus, making his first American tour, will be heard January 8, while Harold Bauer, who appears November 27, and Leonard Borwick, November 15, complete the list. Among the violinists Efrem Zimbalist will make his first recital appearance in Boston November 20, and Kathleen Parlow will also make her bow in recital in this city on December 13. The list of singers includes David Bispham, October 28; Helen Allen Hunt, November 21; Elena Gerhardt, January 12, this being her first season in this country. Next comes a Sunday evening concert, October 27, by Mary Garden and her concert company, and the afternoon recital on November 4 of Geraldine Farrar under the management of C. A. Ellis, who also announces Josef Hofmann for January 20, and the Mendelssohn Choir of Toronto, February 29. Besides these come the Flonzaley Quartet series of three concerts beginning December 7; the New York Philharmonic Orchestra with Madame Gadski as soloist, November 19; the Theodore Thomas Orchestra of Chicago, December 12; the Imperial Russian Court Balalaika Orchestra, assisted by a quartet of singers from the Royal Opera House, St. Petersburg, October 29, and the London Symphony Orchestra, Arthur Nikisch conductor, April 9.

BLANCHE FREEDMAN.

#### New Bookings for Augusta Cottlow.

E. S. Brown announces that among the new bookings for Augusta Cottlow, pianist, are those at Urbana, Shelbyville, Paris and Oregon, Ill., all of which immediately follow her recital at Chicago, October 22.

The program for Miss Cottlow's Chicago recital follows:

Chaconne for violin.....	Bach
Arranged for piano by Ferruccio Busoni.	
Norse Sonatas, op. 57.....	MacDowell
Nocturne, B major, op. 62, No. 1.....	Chopin
Fantaisie, op. 49.....	Chopin
Reflets dans l'eau.....	Debussy
Danse, E major.....	Debussy
Lesghinka (Caucasian Dance).....	Lipounow

#### Oscar Seagle Back in America.

Oscar Seagle, the baritone, who has lived in Paris for the past seven years, arrived in New York September 25 on the steamer the New Amsterdam. His concert tour is to be under the management of R. E. Johnston. Mr. Seagle appears at concerts in Chicago, Minneapolis, St. Louis, Kansas City, Lincoln, Nashville, Houston, Galveston and at the New York Hippodrome, Sunday evening, November 19.

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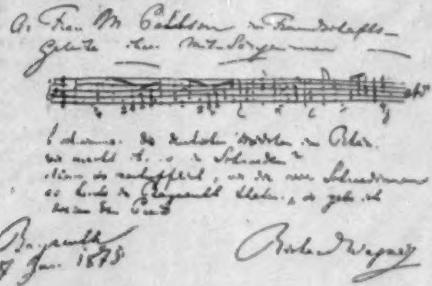
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**Maria Peterson, Worcester Vocal Teacher.**

Closely interwoven with the rapid growth of Worcester's musical interests, Maria Peterson has long been identified with the best that European culture and American progressiveness can give to the fortunate individual who is mistress of both these attributes.

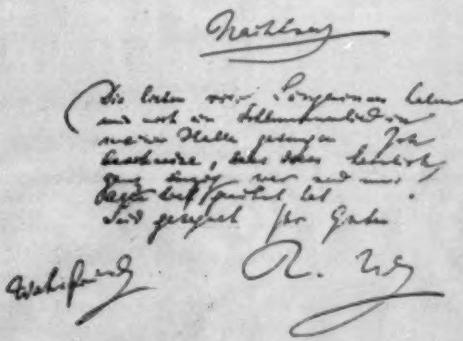
Born in Copenhagen, Madame Peterson went to Sweden in early girlhood and was immediately enrolled as a pupil in the Royal Conservatory of Stockholm, where she met Hilda Wideberg, Amy Aberg and Wilhelmina Soderland, with whom, it is said, she later organized the first Swedish Ladies' Quartet that ever toured Europe. As Madame Peterson is gifted with rare executive ability in addition to her beautiful contralto voice and skilled musicianship, this quartet not only achieved social and artistic triumphs, appearing before all the crowned heads of Europe, but gained ample financial returns as well. As may be readily understood a tour through the northern wilds of Norway, Sweden and Finland and then down through Russia, Germany, Hungary, Austria and Italy was somewhat of an undertaking and left wide latitude for musical experiences of all sorts; still the one that made the deepest impression on Madame Peterson was her meeting with Richard Wagner, in the course of her travels, and the priceless souvenir that was hers as a result.

Following the quartet's concert appearance in Bayreuth at which Wagner himself was present, the young ladies were invited to the Villa Wahnfried, where they were hospitably entertained by the composer and Madame Wagner. As they were about to depart Madame Peterson handed Wagner her autograph album to inscribe, which he did, with the first five measures of the swimming scene in the opera of the "Nibelungen," to which he also added



the facsimile phrases, literally translated, reading: "Thus swim the German maidens on the Rhine, how do yours swim in Sweden? If equally well as the four Swedish ladies sang in Bayreuth today, then will I give them the prize. Bayreuth, January 7, 1875. Richard Wagner."

In gratitude for the kindness and geniality of the great master, the ladies surprised him by suddenly striking up Kucken's lovely gem, "Slumber, in the shade of night." Quite overpowered by this unexpected thanks offering, Wagner requested Madame Peterson to return her album to him once again when he made the addenda noted below.



which, also translated, reads: "The dear Swedish singers sang to me another slumber song under my roof. I vow that it sounded so unique and lovely as to move us all most deeply. God bless you, ye good ones. Wahnfried. R. W."

With the wanderlust of their early ancestors, the Norse Vikings, strong within them, the intrepid quartet crossed the ocean twice and made successful appearances in the United States, disbanding at last after a closing appearance at a concert given in conjunction with Ole Bull at the old Music Hall in Boston. Between her periods of travel, however, Madame Peterson placed herself in close touch with the leading singers and teachers of the times. Thus, having begun her studies with Prof. Julius Gunther and Fritz Arberg of Stockholm she continued them with Urik Koskull, who was a fellow pupil of Christine Nilsson, Trebelli and others under the famous Professor Warzel of Paris.

Later followed a period of serious preparation under the great Polish tenor Mierzwinski, to whom Jean de

Reszke owed his conversion from an indifferent baritone to a tenor. To Jennie Lind and Pauline Lucca, too, Madame Peterson was indebted for much of that kindly advice and encouragement to which she attributes the great success that now crowns her efforts in the art of tone production.

With the comprehensive preparation that was hers and an inborn love for teaching that was never stilled even in the moments of her greatest public triumphs Madame Peterson at length determined, at the earnest solicitation of her Worcester friends, to make her home in that city at the close of her last American tour. A class that



MARIA PETERSON.  
Worcester's well known singing teacher.

gradually resolved itself into a large local following was soon the result of this wise step.

While Madame Peterson points with just pride to the number of local singers who are gradually forging to the front as a result of her painstaking preparation, she is even more gratified at the splendid répute of Paul Duval, the well known New York tenor, who, as a former resident of Worcester, owes his excellent rudimentary training to her conscientious efforts.

G. F. C.

Jones—"Yes, sir, that boy of mine is a piano player. Why, he can play with his toes."

Brown—"How old is he?"

Jones—"Fifteen."

Brown—"I've got a boy at home who can play with his toes, and he's only one year old."—Tit-Bits.

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**NORDICA SINGS TO GREAT IOWA AUDIENCE.**

(By Telegraph.)

KEOKUK, Ia., September 29, 1911.

*Musical Courier, New York:*

The largest audience ever known in Keokuk, together with box office receipts which constitute a record for this city, greeted Lillian Nordica at the opening of her fall concert tour of the United States and Canada under the direction of Frederick Shipman. It was Nordica's first appearance here and she received a most enthusiastic reception. With the exception of the gallery, the entire house was sold out at \$4 a seat. JESSIE E. BAKER.

**Aronson Pupil Praised by Carmen Sylva.**

Maurice Aronson, who is again settled in a spacious and elegant apartment in Berlin (Bozenstrasse 8, Schöneberg) after an absence of two years in Vienna, received word from his pupil, Nelly Jacobsen, that she had the honor of being entertained by Her Majesty, Carmen Sylva, Queen of Roumania, at her summer palace in Sinaia, and played for her.

Her Majesty expressed much delight at Miss Jacobsen's art and in return played to the delighted girl a concerto of Bach, accompanied by Herr Diniku, the Court conductor. Both Her Majesty, as well as Herr Diniku, displayed great interest in the young pianist and spoke in words of highest praise for the superior instruction she had received from Mr. Aronson. Her Majesty invited Miss Jacobsen to visit her again next summer and urged her to return at once to Mr. Aronson for the continuation of her studies, sending him a warm expression of her special appreciation. Miss Jacobsen will continue her studies with Mr. Aronson in Berlin.

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NEW YORK, October 2, 1912

Mrs. William S. Nelson spent the summer at Prout's Neck, Me., where she had several vocal pupils from various parts of the United States and Canada. She also arranged several concerts by well known artists. Annie Louise Cary Raymond engaged her to arrange for a recital by Edith Chapman Goold, at the Country Club, which proved a most successful affair. She has in the past arranged details of concerts and recitals by leading artists, in the Oranges, Morristown and Montclair, generally playing the accompaniments as well. In this she is unexcelled and the invariable success of her affairs has led to inquiry for her aid. David Bispham, Sembrich, Gadski, the Flonzaley Quartet and the New York Philharmonic Orchestra all appeared under her management in Philadelphia. A series of subscription concerts in Orange enlisted some of the foregoing artists, also Frank LaForge, Sovereign, Lambert Murphy and others. Many of her ancestors were noted musicians, her maternal great uncle being Daniel Schlesinger. Edward Lassen and the historian Mommse were cousins of her father. The Portland, Me., Sunday Telegram devoted a column of space to Mrs. Nelson, illustrating with a likeness of this artist, manager and accompanist.

■ ■ ■

Genevieve Bisbee opened her studios October 2. She has a larger number of pupils already booked than in any previous season and expects a delightful and congenial number of resident pupils. Her vacation was spent with the Inness family at "Cragmoor," and in the Maine woods. Two talented pupils were with her. Charles Naegle, fourteen years old, practiced on his repertory for a recital to be given at Hotel Plaza this season. Miss Bisbee offers an exceptional opportunity for a limited number of resident pupils. Young women who wish a season in the metropolis, with music or other studies, will find proper chaperonage and social advantages at Miss Bisbee's.

■ ■ ■

Henrietta A. Cammeyer has removed to the Oregon Apartments, 162 West Fifty-fourth street, corner Seventh avenue (near Carnegie Hall), where she resumed instruction in piano and harmony this week. She gives lessons also at Steinway Hall. Monthly classes in which pupils will be expected to play for each other will be an important feature of her work. Miss Cammeyer receives applications for lessons at any time, but makes it her business to receive such on Wednesdays between 2 and 3 o'clock; telephone 7081 Columbus. By permission, she refers to Dr. Holbrook Curtis, Mrs. Henry E. Coe, Mrs. Pierre Mali, Mrs. Oscar Saenger, Mrs. Roswell Skeel (Irvington-on-Hudson), Mrs. W. B. Tallman and others.

■ ■ ■

Frederic E. Bristol resumes vocal teaching October 16, in the Ryan Building, 140 West Forty-second street, room 113. This is the first summer he has spent in America in several years, the Opera School at Coburg, Saxony, claiming his attention in the past. Some of our leading opera, concert and church singers are Bristol pupils.

■ ■ ■

Walter H. Robinson has been elected conductor of the Mount Vernon Oratorio Society, in place of Alfred Hallam, who has removed to Saratoga. He has returned from Paul Smith's in the Adirondacks and resumed vocal instruction at his Carnegie Hall studio.

■ ■ ■

Elinor Comstock's music school is at 1000 Madison avenue, near East Seventy-seventh street. She has a number of resident pupils, devoting their special attention to the piano, and many pupils of leading families from both the metropolis and nearby cities. Some of them have become professionals and Paderewski is interested in their success.

■ ■ ■

Christiann Kriens announces his return from Europe, resuming violin instruction as well as ensemble and composition, at his studio, 351 West Fifty-seventh street, near

Carnegie Hall. He has booked several concert engagements, as well as dates for his trio and string quartet.

■ ■ ■

Clara S. Woods gave a demonstration of the Burrowes Primary Method at 32 Rockland avenue, Park Hill, Yonkers, September 28. Three children under twelve who had studied from a month to a year wrote complicated time-measures, built a scale circle and played pieces, to the enjoyment of the audience. They all apparently enjoyed doing this, thus exemplifying the claim that by this method music study is made a pleasure.

■ ■ ■

Amy Grant read "Parsifal" (Mrs. J. Irving Wood at the piano) at Kingston, N. Y., September 27. The affair was under prominent social patronage and a local paper refers to Mrs. Grant's rich voice, of much mood and modulation, which might well have served her as an actress.

■ ■ ■

Josefa Middecke, who passed her vacation in Europe, is back at her work in New York. Her new studios are in the Orleans, 100 West Eightieth street. Madame Middecke brought back her daughter Margaret, who has been studying piano in Berlin. Miss Middecke also possesses a voice and she will, on advice of George Droscher, general stage manager at the Royal Opera in Berlin, study with her talented mother. Madame Middecke has been asked to establish a class in the Prussian capital and she may consider this another year.

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**KNABE PIANO USED**

A representative body of organists dined together on Wednesday evening at the Cafe Parisien, after which a Greater New York Council of the National Association was formed and a constitution and by-laws adopted. The organists from New York and vicinity took this step thus early in the season in order to afford an example of the general plan after which organists in other cities can pattern similar councils. The movement has taken on a decided impetus and the national secretary, Nicholas de Vore, 41 Madison street, Brooklyn, already has received inquiries from all parts of the country regarding this phase of the work. R. Huntington Woodman, of Brooklyn, is only one of the men of note in the organ world who have already signified their intention of joining the movement. The next meeting and dinner will be held Wednesday evening, October 25, and at this time the nominating committee, which was appointed last week, will present its report for the action of the council. Dr. J. Christopher Marks presided at the last meeting, owing to the illness of two of the national officers. A resolution was passed extending the solicitude of his colleagues to Homer N. Bartlett, last year's national president, and voicing their hope for a prompt recovery from the serious illness from which he has been suffering for the past two weeks. The membership fee for the local council was finally put at \$2, of which \$1 goes to the national work. The consensus of opinion favored a larger fee, but as numerical strength is most desired it was decided to keep it for the present at a point where no organist would need hesitate in joining the movement on a point of expense. The ideal of the association is an all-embracing one, and if achieved, it will indeed be truly representative of the democracy of the profession.

The national secretary will issue a charter to any local council on the application of ten or more charter members.

#### Dimitrieff with Cincinnati Orchestra.

Nina Dimitrieff, the Russian prima donna, has been booked for a concert with the Cincinnati Symphony Orchestra in Pittsburgh, November 30. Madame Dimitrieff will sing November 21 with the Philadelphia Choral Society in a performance of Gounod's "Redemption." This singer includes among her varied accomplishments fluency in the English language, and the Gounod work is, of course, to be sung in that language in Philadelphia next month.

#### More Tributes to Leon Rains.

LEON RAINS  
As Dr. Miracle.

Hardly a week passes that Leon Rains, the basso, does not receive offers to sing as "guest" at some of the opera houses in Germany. Because of his engagements to give lieder recitals, Mr. Rains can accept but few of the invitations showered upon him. When he does sing as "guest" his fees are said to be larger than those usually paid to bassos now singing in the Fatherland. Mr. Rains has recently rejected offers from Hamburg, Han-

over, Berlin, Breslau, Frankfurt-am-Main, Cologne, Karlsruhe, Dessau, Brunswick, Dresden and Stockholm. He is devoting his time to lieder singing, and in this field as in opera the German public has revealed marked enthusiasm for his art. Mr. Rains has a fine physique, which is a match to his splendid voice and artistic powers.

The accompanying picture represents Mr. Rains as Dr. Miracle in "Hoffmann's Tales."

The following criticism is from a recent review:

Rains' extremely characteristic facial expression, showing the experienced operatic singer, heightened the effects of the dramatic songs so that the audience were, in the most literal sense, spellbound; with equal facility the artist expresses the most delicate lyrical words; one can scarcely believe a bass voice to be capable of such a piano. Rains satisfied the highest demands which can be made on a concert singer.—Bramschweigische Landes-Zeitung.

#### Kürsteiner Resumes Teaching.

Jean Paul Kürsteiner, teacher of piano and composer of songs and piano pieces, resumed his teaching at his studio, The Belnord, Broadway and Eighty-eighth street, New York, October 2. His pupils will there have the benefit of two Steinway grand pianos, a specialty being two-piano works as one of the features of the studio. He has just published these four new songs:

Hear Me Not Yet, O Love (low voice).

That One Refrain (low voice).

My Heart Sing as the Bird's Song (high voice).

Rose of the World (low voice).

In the near future he will publish two more songs for low voice. His third nocturne for piano is also in print. Besides these new works Mr. Kürsteiner has in the publisher's hands a set of three piano solos, opus 18, "Three Moods," yeclpt "Meditation," "Idyl," and "A Regret." Musicians who have heard them played from the manuscript are most enthusiastic over their beauty and poetic significance. Mr. Kürsteiner resumed his teaching at Ogontz School for Young Ladies, Philadelphia, the last of September. He has been instructor of music at this institution for nineteen years.

#### King Clark Studios Resumed.

Mr. and Mrs. Frank King Clark returned to Berlin on September 15 and reopened their studios at Kurfürstendamm 63. Mr. and Mrs. Clark spent the greater part of the summer at Bayreuth, where they and a large number of pupils that studied with them there attended all of the Wagner performances. After the close of the Bayreuth season Mr. and Mrs. Clark enjoyed a two weeks' visit to Paris. Mrs. Clark, as chief assistant to her famous husband, has become a permanent and very valuable feature of his work as a teacher of singing.

#### Western Dates for Arthur Shattuck.

Arthur Shattuck, the pianist, has been engaged as soloist with the New York Symphony Orchestra at a concert in Oberlin, Ohio, February 16, 1912. The concert is under the auspices of the Conservatory of Music connected with Oberlin College. Mr. Shattuck will play the Tschaikowsky concerto in B flat minor. February 19, Mr. Shattuck is to give a recital at Lake Erie College.

#### Johnston Artists with St. Louis Symphony.

Manager R. E. Johnston has booked the following artists to appear as soloists during the season with the St. Louis Symphony Orchestra: Albert Spalding, violinist; Berta Morena, soprano of the Metropolitan Opera Company; Rosa Olitzka, Russian contralto, and Yvonne de Treville, the coloratura soprano whom Mr. Johnston is bringing to America this season.

#### Kuzdo at 560 West End Avenue.

The studio of Victor Kuzdo, the Hungarian violinist, is at 560 West End avenue, New York City, and not at 56, as was incorrectly stated last week. Mr. Kuzdo anticipates a fine season, his classes having opened auspiciously.

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CHICAGO, Ill., October 1, 1911.

Thomas MacBurney, who returned to Chicago two years ago from Europe, has established an enviable record for himself. In a brief interview with the writer at Mr. MacBurney's newly enlarged studios in the Fine Arts Building, it was learned that he had a remarkable list of artists studying with him, both in tone work and repertoire; that the classes are double in size over last year, both as regards himself and assistants; that he has sent out nine of his pupils for positions as heads of vocal departments in colleges and conservatories for the coming season; that sixteen of the soloists in Chicago and Evanston choirs are pupils of his. Mr. MacBurney seems to have had the foresight for his heavy enrollment, for he had engaged two excellent assistants, and will have the co-operation of three other teachers, pupils of his. He has two excellent accompanists, Gordon Campbell, who will coach for him, and William Lester, a young composer of promise, who will assist in the regular studio work.

■ ■ ■

Bernhard Ziehn, the theorist, submitted to an operation on his throat this week. It was successful, and it is only a question of a few weeks before the artist will be out of the hospital. Mrs. Freer, the Chicago composer, was kind enough to telephone from her residence on Lake Shore Drive, the foregoing information to this office. As the readers of THE MUSICAL COURIER know, Mrs. Freer is one of the most ardent champions for the propagation of

American music. Her views on that subject have been expressed several times in these columns.

Harry Culbertson, manager of Hugo Kortschak, violinist, announces the following list of engagements for this artist during the early part of this season, which began in September: Galesburg, Ill.; Vermillion, S. Dak.; Salina, Kan.; Fargo, N. Dak.; Waterloo, Ia.; Ames, Ia.; Baldwin, Kan.; Muscatine, Ia.; Carlinville, Ill.; Virden, Ill.; Marinette, Wis.; Litchfield, Ill.; Mount Vernon, Ia.; Burlington, Ia.; Big Rapids, Mich.; Cadillac, Mich.; Lafayette, Ind. Mr. Kortschak will appear under the same management in recital at Music Hall, October 31.

■ ■ ■

Anton Foerster, pianist and president of the Ziegfeld Club, announces the first meeting of that society for the season of 1911 on Monday evening, October 2. Mr. Foerster was elected last year vice-president and has been elevated to the presidency this season. His work as vice-president has been most satisfactory, and undoubtedly he will prove an efficient president. Mr. Foerster informed this office that each month a meeting will be held, and during Christmas the ladies will be invited to one of the banquets.

■ ■ ■

Celene Loveland, who has opened a studio at 619 Fine Arts Building after a five year sojourn in Europe, brings with her the most modern ideas in musical pedagogics. Her method is unique, and one of the special features of Miss Loveland's work is to correct individual difficulties, and through her scientific treatment most defects are overcome. Miss Loveland will give during the season lectures, in which she will explain her system, making her illustrations from successful students of her class.

■ ■ ■

The directors of the Sherwood Music School gave a dinner in the Gold Room of the Auditorium to the faculty of the school on Thursday evening, September 28. This is only the beginning of many more entertainments of this sort that will be given for the faculty.

■ ■ ■

The annual banquet of the Chicago Mendelssohn Club took place at the Chicago Athletic Club last Tuesday evening, September 26. Louis Spahn, president of the club, made a brief address after the dinner and said that the club is in a prosperous position from a financial point of view. Harrison M. Wild, conductor of the club, made a little impromptu speech. Others who made addresses were Emil Liebling, David Clippinger and Adolf Weidig. The club sang some of the numbers from last year's programs.

■ ■ ■

Albert Borroff, basso, will give his annual song recital at the Whitney Opera House Sunday afternoon, October 29.

■ ■ ■

A school of music in Macon, Ga., forbids a student to play any ragtime music, and several such compositions

when found in the music room of that school were confiscated by the director of the conservatory.

■ ■ ■

Littell McClung, press representative of the Chicago Grand Opera Company, told a funny story to the writer to the effect that a manager when calling last year in Chicago referred to him as the "little boy upstairs." Mr. McClung has won many wagers as to his age. Very few physiognomists could ever guess how old he really is. The young man has often been taken to be twenty or twenty-one years old, yet he entered a Virginia college when twenty-one and that was eight years ago, thus the young press representative is fully twenty-nine years of age and has accomplished much in his short life, having been connected with many newspapers in the musical, dramatic and other departments, beside holding different positions in the newspaper field in New York City. Mr. McClung informed the writer that he would grow a Vandyke in order to look a little older. Many an opera star would like to look as young as Littell McClung.

■ ■ ■

Harold Henry, pianist, will give his annual piano recital in Music Hall Tuesday, October 31.

■ ■ ■

Sibyl Sammis MacDermid, soprano, will, this season, give recitals before clubs and in private homes, presenting compositions by James J. MacDermid, her husband. The composer will be at the piano. The venture should prove a successful one, applications for the joint appearance of Mr. and Mrs. MacDermid already having been received. Mr. MacDermid looks after the bookings and can be reached at the Fine Arts Building, Chicago.

■ ■ ■

Bernice de Pasquali and Antonio Scotti will appear in Orchestra Hall on October 8.

■ ■ ■

Fannie Bloomfield Zeisler, the American pianist, will sail for Europe December 27 on the Lusitania, and will make her debut with the Leipsic Gewanhaus, under Arthur Nikisch, on January 10 and 11, to be followed by various recitals in Dresden, Leipsic, Vienna, Munich, London, Hamburg and Paris. January 21 and 22 she will play again with Nikisch and the Berlin Philharmonic, and there are other orchestral engagements to be filled later on. Mrs. Zeisler recently received a cable from Sir Henry Wood, offering her an engagement with the London Symphony Orchestra, also for January. A few days ago she had a letter from Camille Chevillard, inviting her to play at the Lamoureux concerts in Paris. Altogether she is looking forward to a splendid season in Europe. Her American itinerary has been so arranged this season that she can fill many engagements within a short time without much traveling. As announced some time ago in these columns, Aline B. Story, of 5749 Woodlawn avenue, Chicago, is the secretary for Mrs. Zeisler, to whom all communications may be addressed concerning the artist.

■ ■ ■

Vladimir de Pachmann will open the season for F. Wight Neumann at the Studebaker Theater, Sunday afternoon, October 15. The De Pachmann piano recital will be followed by a piano recital by Augusta Cottlow Sunday afternoon, October 22, at the Studebaker Theater. The only appearance in Chicago of Pasquale Amato, baritone of the Metropolitan Opera Company, will be on Sunday afternoon, November 5, at the Studebaker Theater in recital.

■ ■ ■

Karleton Hackett, vice-president and vocal teacher at the American Conservatory, and music critic of the Chicago Evening Post, will, on November 20, read an essay on "New Operas by the Chicago Grand Opera Company During the Season 1911-1912" before the Chicago Woman's Club.

■ ■ ■

Theodora Sturkow Ryder, pianist, now on a concert tour, sent greetings to this office from Winnipeg, Man.

■ ■ ■

Katherine Allan Lively sent her autumn greetings from Dallas, Tex., to this office, and says that her trip is successful and she is already booked for several important

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engagements. The Harmony Club, of Fort Worth, of which Mrs. F. K. Lyons is president, will present Nikolai Sokoloff in an ensemble concert with Katherine Allan Lively early in November.

Johanna Gadski will be heard in a song recital at Orchestra Hall, Sunday, October 15. David Bispham will be heard in an afternoon song recital October 24 at the same hall. Jan Kubelik, violinist, will appear at the Auditorium October 29 and November 5, and Alice Nielsen and Ricardo Martin will give a joint recital at Orchestra Hall November 2.

Robert M. Stevens, director of music at the University of Chicago, called at this office last Thursday afternoon and informed the Chicago representative of THE MUSICAL COURIER that he expects to make a big thing of his department at the Chicago University. In the near future Mr. Stevens' plans for the season 1911-1912 will be published in these columns.

The Russian Imperial Ballet, Anna Pavlova and Mikail Mordkin, will appear at the Auditorium Theater November 13, 18 and 19.

Rosa Oltzka, dramatic contralto, has been engaged to appear at a Mozart recital in New York on December 2.

The Bergey School of Opera gave a musical by students of the school last Friday evening, September 29.

Manager H. Howard Hall is well remembered in Omaha since the Scotti incident, which was related in all its particulars to this office by Manager Stavrum, Emma Voedisch and others.

The first member of the Chicago Grand Opera Company to reach this city was Mary Jung. She arrived Sunday, September 24, from Carlsbad. She has charge of the new ballet school which Andreas Dippel has established. Miss Jung has opened the school and teaches girls of any age if they have had previous instructions in ballet dancing. No tuition fee is charged. The graduates are given permanent positions in the ballet of the Chicago Grand Opera Company. Classes are held at the Auditorium Theater every afternoon. Miss Jung was premiere danseuse at the Opera in Budapest for several seasons and has taught ballet dancing for the opera at Vienna, Carlsbad and Breslau.

The Teachers' Training Class in Children's Work of the American Conservatory will begin October 6, under the direction of Louise Robyn. The Children's Classes opened September 23 with a large attendance. Members of the Normal Class are privileged to visit the Children's Classes.

A recital will be given at Kimball Hall, Saturday afternoon, October 7, by Bernice Fisher, soprano, and Earl Blair, pianist. The program will be as follows:

Sonata, op. 31, No. 3.....	Beethoven
Mr. Blair.	
Aria, Regnava Nel Silencio (Lucia).....	Donizetti
Dance de Puck .....	Debussy
Minstrels .....	Debussy
Etude, op. 36.....	MacDowell
Mr. Blair.	
Serenade from opera Sacrifice.....	Converse
Miss Fisher.	
Songs—	
Little Winding Road .....	Ronald
My Mother Bids Me .....	Haydn
From the Land of the Sky-blue Water.....	Cadman
Miss Fisher.	
Rhapsodie Hongroise No. 11.....	Liszt
Mr. Blair.	
Mrs. Karleton Hackett, accompanist.	
RENE DEVRIES.	

Charles d'Albert is of opinion that the Boston waltz, the one step, and the old dances will be the rage shortly in London society, the barn dance and others of that kind being practically dead.—London Musical News.

#### W. Dalton-Baker's Best Role.

W. Dalton-Baker, one of England's foremost singers, is considered by musical authorities of his native country to be the best interpreter of Elijah of the present gen-



W. DALTON-BAKER.

eration. This Mendelssohn oratorio is often sung throughout the United Kingdom, and frequently the role of the grand old prophet is allotted to Dalton-Baker. As has been announced, the baritone has been engaged for the

seventh time to sing this part with the Royal Choral Society of London before he returns to America.

As a singer Dalton-Baker has had what may be called a lifelong experience. He began as a small lad, and at the age of thirteen was a leading boy soprano in the choir of All Saints' Church in Margaret street, London. At sixteen he was sufficiently self reliant and competent to accept the position of organist and choirmaster in another church, where he remained for seven years, and his work in training a fine male choir attracted notice which ended in bringing him a scholarship in the Royal Academy. It needed only a year of advanced study in this school to show the world that the singer's rightful place was where the public could hear his voice and learn from his musicianship. Having found his rightful place in oratorio and concert, Dalton-Baker has won triumph after triumph.

Like most artists who attain to high rank in Europe, Dalton-Baker has had many social honors. He has appeared many times before nobility, and sung twice before the late King Edward, the first time when he was in his teens and the second time in company with Melba and Mary Garden. On the second occasion the concert took place at Windsor Castle, and was in honor of King George of Greece. Soon after the concert royalty bestowed upon Mr. Dalton-Baker a handsome diamond pin.

When Mr. Dalton-Baker was in this country last year he was particularly delighted with the musical activity among American women; he commended their taste and zeal in advancing the cause of music in the United States.

#### Hein-Fraemcke Institutions' Concert.

The usual opening concert of the institutions directed by Carl Hein and August Fraemcke, viz., the New York College of Music and the German Conservatory of Music, will be given Sunday evening, October 29, at Carnegie Hall. Mr. Fraemcke will play the Liszt concerto in E flat, Louise Voigt will sing (probably "Isolden's Liebestod"), William Ebann will play the cello, and other members of the faculties of both schools will take part, with an orchestra of sixty men, all under the direction of Carl Hein. This annual opening concert is a musical event of importance, with soloists of the highest class appearing.



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TWIN CITIES, September 30, 1911.

It is said that the list of soloists for the second and third series of Minneapolis Symphony concerts will include Margaret Keyes, Lois Elwell, Maud Fenlon-Bollman, Gustaf Holmquist, Boris Hambourg, Silvio Scionti, and others equally prominent. Having arranged the Eastern tour which will take the orchestra to New York Manager Heighton is busy booking several short mid-winter tours in the neighboring territory. With the exception of the engagement of Willy Lampert as first cellist there will be no important changes in the personnel of the Minneapolis Symphony Orchestra, though the number will be somewhat increased.

Emilio de Gogorza and Emma Eames passed through St. Paul this week on their way to the West coast, where they are to appear jointly in a concert tour.

Aurelia Wharry, who recently returned from a visit to California, appeared in a musical at the Harleywood Hotel, Harleywood, Cal., with Carrie Jacobs Bond, the well known song composer, Mr. and Mrs. Charles Pitcomb, formerly of St. Paul, and Gertrude Hall. Miss Wharry also assisted Frank Anderson, organist of the German Methodist Episcopal Church, in a dedicatory organ recital.

A meeting was held Friday morning of the charter members of the Young People's Symphony Concert Association, made up of Minneapolis women. The entire plan was outlined and reports made. Emil Oberhoffer has arranged programs for the six concerts that are to make up the series. Using a chart to explain the composition of the orchestra and a piano to illustrate works played by the orchestra he will give short talks on the programs to be given. The program of each concert will be sent to T. P. Giddings, supervisor of music in the public schools, some time before the performance, in order that he may give explanatory talks with the aid of phonograph records, to the school children, for whom these concerts are especially designed.

Marie Evertsen O'Meara, accompanied by Malcolm MacMillan, will give a musical at the Aberdeen Hotel this evening, when she will sing an Arabian song cycle, "The Heart of Farazda," composed by Mr. MacMillan.

There will be a meeting of the vocal teachers' guild Wednesday evening at the Carleton Hotel, Minneapolis.

Thomas Clark Forbes, baritone, and his wife, Alice McGrory Forbes, mezzo-soprano, have come to Minneapolis to live. Mr. Forbes will be heard in recital early in October, and later both singers will give a joint recital.

An interesting experiment is to be tried by the Schubert Club this year in the establishing of a students' bureau for the purpose of securing engagements for stu-

dents who wish to use their musical gifts as something more than a mere accomplishment. There is to be no registration fee and membership in the bureau is just another advantage of being a student member of the club. A committee has been appointed consisting of Mrs. Clifford L. Hilton, chairman, Mrs. W. M. Thurston, Keith Clark, Gertrude Hall and Pauline Allen.

George Fairclough will dedicate two organs next month, one at the Atlantic Congregational Church, St. Paul; the other at the Hastings Presbyterian Church.

Twin City musicians, Wilma Anderson Gilman, Mrs. Walter Merrill Thurston and Ruth Anderson, gave the musical program at the convention of the State Federation of Women's Clubs at Sauk Centre, Minn., this week.

Madame Mastinnelli announces that with the opening of her teaching season, classes will be formed in both English and Italian opera, with weekly rehearsals.

#### NORTHWESTERN CONSERVATORY.

Anne Hughes, for some ten years prominently associated as a singer and teacher with educational work in this State, has been appointed head of the Public School Music Department of the Northwestern Conservatory. Miss Hughes graduated from the Conservatory Voice Department in 1889; later she studied for several seasons in Chicago, where in addition to coaching with teachers of voice, she specialized in institutional work. At the completion of her studies she was elected to the important position of director of the Music Department of the State Public School at Owatonna. After eight years of this exceptional experience she was for two years supervisor of public school music in this State. For the past two years she has had a private studio in Minneapolis as teacher of voice and has filled choir positions at Westminster Church and the Lyndale Presbyterian Church. As a member of the State Teachers' Association, Miss Hughes has from the first been one of those who have emphasized the importance of the teaching of music in the public schools. With the few especially interested she worked for the organization of the public school section in the association, which is now doing such an important work in the State. Millie Stadsvold, class of 1910, teachers' and players' course, leaves this week for Boston, where she will do advanced work in music at the New England Conservatory. Since her graduation at the conservatory, Miss Stadsvold has had a large class in piano at Foston, Minnesota. Helen Knight, graduate of the class of 1910, has given up her class in piano at Shakopee, Minn., and will give her entire time to her teaching in Minneapolis, where she has a private studio. Miss LeGro, principal of the Blaine School, is interesting herself in helping children under her charge who are gifted musically to take advantage of the work in the free model classes of the Northwestern Conservatory. Some twenty-five recommended by her were given free instruction last year, and there promises to be an even larger number the coming season. Of the children thus taught, those who are found to be especially gifted are given private lessons free of charge by advanced students of the normal department. A new departure has rather been forced upon the normal department by the appearance last week of five or six children with violins asking if they might not be given lessons in a free model class like the piano pupils. The head of the violin department, Miss Woodbury, is planning for such work to be begun in the near future. A goodly number of the students who completed courses of study at the conservatory last year have enrolled for advanced work the coming year. Those who have already returned are Ethel Alexander, graduate of the artists' course, who is coaching with Frederic Fichtel and studying counterpoint and composition with Walter Howe Jones; John Beck and Francis Hutchison, who completed the teachers' and players' course under Mr. Fichtel, have returned for advanced work with him and with Mr. Jones and Mr. Patterson of the theory department; Hazel Fleener and Duchess Goodenough, who completed the teachers' and players' course under Gertrude Dobyns, began their advanced work with her; Ruby Mann, a pupil of Frederic Fichtel, who finished the normal course, has returned for the supervisors' course in public school music. Louise Dwyer, Elvyn Kelly and Morton Miller, graduates of the one year course in the dramatic school, are taking the advanced course. Willard Webster, who nearly completed the advanced course last year, is taking work in the expression department in addition to the advanced dramatic work requisite for graduation. Several new courses have this year been added to the work of the department of theory: one in advanced history of music to be taught by Walter Howe Jones, head of the department, and the other in advanced analysis taught by Gertrude Dobyns. One of the most important departures of this year in this department is that Mr. Jones will himself give the course in essentials of music. This course, which is one of the free advantages of the school, is pre-

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liminary to the study of harmony, and is open to all junior members of the conservatory. The students of the normal department who are preparing to teach will be enrolled as regular visitors in this class. A choral club with a membership of young women and girls is being organized at the Northwestern Conservatory, by Anne Hughes, head of the public school music department. While the chorus work is a part of the public school music course and members of that department are required to take it, the club is open not only to all young women studying at the conservatory, but to outsiders as well. The chorus will receive two hours' training a week, meeting probably on Friday afternoons to accommodate high school students. The work as partially planned is to be correlated with the work in the history of music which is being taken by many of the members.

## M. R. R.

Florence Austin, the New York violinist, is to give a recital at Stanley Hall on October 2, to which the faculty and students of the Northwestern Conservatory are invited. Miss Austin has often expressed a cordial interest in the conservatory since its affiliation with Stanley Hall, at which school she was formerly a student. Wherever she has been in the city she has given the students and teachers of both schools the pleasure of hearing her in recital. It is an inspiration to students of music to come in contact with an artist who is such a thorough student as Miss Austin, who has won her high place among violinists by a most unusual devotion to study and thorough appreciation of all that goes to the making of a musician. Miss Evers, president of the Northwestern Conservatory, gave a theater party on Saturday evening, taking some twenty-five of the faculty to hear Ludwig Wüllner, the German lieder singer. The children's class in expression was organized Wednesday, September 27, for its year's work under the direction of Miss Bender and Miss Keeley. The class has already begun the study of a little play to be given at the Children's Club the last of October. A new feature of this work in the children's department is the physical training given by Frances Murison. It will include, in addition to the regular light calisthenics, instruction in folk dancing and morris dancing. The regular dancing classes at Stanley Hall and the conservatory are taught by Mrs. Leslie Pinney, who has been the instructor at Stanley Hall since 1905. Elizabeth Brown Hawkins, of the voice department, will give a recital in Conservatory Hall Saturday morning at 11 o'clock. Mrs. Hawkins will be assisted by Ethel Alexander of the piano department. Frances Murison, director of the gymnasium department of the conservatory, has already organized three classes, one of which meets on Tuesday and Thursday mornings at 11 o'clock, another on Wednesday evenings, and a third which meets at 4 o'clock on Friday. These classes, although organized for the conservatory pupils, are open to outsiders on the payment of the nominal fee of twenty-five cents a week. Frederic Fichtel, head of the conservatory piano department, and Arthur Vogelsang, of the voice department, gave a musical program at the assembly hour of Stanley Hall on September 20. Mr. Fichtel has a large class in piano at that institution. Mr. Vogelsang has several pupils and directs the Choral Club. Other members of the conservatory faculty who teach in the music department of Stanley Hall are Misses Dobyns, Alexander and Berrum, Mabel Woodbury of the violin department, and Walter Howe Jones, head of the department of theory. The first of the conservatory student recitals, which take place regularly on Wednesday afternoons, will be given on October 6. Pupils of the piano and expression departments will provide the program. Claire Keeley, head of the expression department at Stanley Hall and first assistant at the conservatory, will give a reading of "Monsieur Beauchaine" at the faculty hour, October 7, at 11 o'clock. These Saturday morning recitals are free to the public. Mrs. Joseph Kettleson, expression department, 1909, who has been teaching expression and music in Montana for the past two years, has taken a position as assistant teacher of expression in a private studio in Chicago. Mrs. Carlo Fischer will speak before the conservatory students and faculty, Saturday morning at 11 o'clock in the Conservatory Hall, on the subject of the children's symphony concerts to be given on Friday afternoons this winter at the auditorium. All interested in the project are invited to attend.

## M. R. R.

MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART.

The demand for lessons from students living in St. Paul has led to the opening of a branch studio in that city in the Raudenbush Building, room 401. Mrs. Charles M. Holt and Harriet Hetland, teachers of elocution and Giuseppe Fabbrini, teacher of piano, are already occupied with classes. Giuseppe Fabbrini, pianist, is booked for recitals to be given soon in Dubuque, Ia., and Prairie du Chien. The regular weekly faculty recital will be given Saturday morning by Ruth Anderson, violinist, and Wilma Anderson Gilman. Ella Gunderson, pianist, a pupil of Carlyle Scott and a graduate of the school, class 1909-10, is teaching in Brown's Valley, Minn. Carlo Fisher, cellist, and

assistant manager of the Minneapolis Symphony Orchestra, gave an interesting talk last Saturday morning before the students of the school on "The Opportunity of Hearing Music." Millie Rye, soprano, pupil of William H. Pontius and a graduate of the school, class 1909-10, is teaching in Mason City, Ia. Alice O'Connell, of the dramatic department, read for Royal Arcanum, Central and Twenty-fourth avenues, N. E., last Tuesday evening. Harriet Hetland, of the dramatic department, will assist in coaching plays at the University Farm School this year. Helena Churchill, a postgraduate of the dramatic department last year, who played with both the local stock companies last summer, will support J. R. Amory, former character man at the Lyric, in his vaudeville sketch.

MARY ALLEN.

## Jules Falk and His Horse "Fiddle."

Jules Falk, the violinist, belongs to the sensitive school of artists who prefer the quiet of the wilds to exciting



Photo by R. T. Dooner, Philadelphia, Pa.

JULES FALK.  
("Fiddle and I.")

resorts during the summer vacation. Instead of a trip abroad this year, Mr. Falk, with his violin and his horse "Fiddle," spent the holiday in the Alleghenies. The nearest place of habitation was Fort McAlvey, twenty-five miles distant. "Fiddle," whether he liked it or not, was obliged to hear his master and friend play many of the master works which would have electrified an audience of human beings.

The effect of music upon intelligent animals has been a subject to interest scientific men for many years. According to Mr. Falk's own observations, his "Fiddle" prefers the Bach chaconne and the Mendelssohn concerto to Paganini's "Witches' Dance" and the Tschaikowsky concerto.

Mr. Falk practiced about three hours daily during his vacation in the wilds and that he thinks is about as long as an artist should play in one day. But there were other studies and these as well as the practicing were all done in the open air, in the lovely picturesque region where the artist saw some glorious sunsets.

For the coming season, Mr. Falk will include new works in his repertory.

The accompanying photograph of the violinist and "Fiddle" was taken by Richard Dooner of Philadelphia, a friend who spent the closing days of the summer with Mr. Falk.

## Francis Rogers Begins His Season.

Francis Rogers has returned to New York after a long holiday spent in Canada and Europe and is busy preparing his programs for the approaching season. His New York recital will take place in November, the date to be announced later. He is already booked for numerous concerts in various parts of the country. His first engagements are: October 24, Jamaica; October 25, Huntington; October 26, Garden City; October 27, Hempstead; November 1, Ogontz, Pa.; November 8, Wilkesbarre, Pa.

In addition to and without interfering with his work as a concert singer Mr. Rogers will accept a limited number of talented pupils at his residence, 953 Park Avenue (northeast corner of Sixty-second street), New York.

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Minna Kaufmann, the soprano, brought a number of novelties with her when she returned from Europe recently. While in Paris Madame Kaufmann was "coached" by a master who declared that she already had the correct interpretations of the old chansons of France, as well as many of the new songs and arias from the modern operas.



MINNA KAUFMANN.

This admirably trained singer studied for many years in Berlin with Marie and Lilli Lehmann. Completing her studies in such an atmosphere, it was to be expected that Madame Kaufmann would have much to offer when she came back to America and she disappointed no one by the charm of her singing. Her style is individual and delightful. Musicianly and intellectual, she combines in her art something that awakens enthusiasm and enables even ordinary listeners to understand the purpose of composer and poet. Beautiful diction is another of Madame Kaufmann's assets, and all of this is so helpful to young singers and students.

Above all, it must be said that Madame Kaufmann can give many of the younger professionals of both sexes the things they lack, or which they have not mastered wholly. The Kaufmann programs reveal the musician and the artist

whose taste is exceptional. As a teacher of singing and a "coach" Madame Kaufmann is destined to take her place with the foremost in America.

**Kronold's New Repertory.**

Hans Kronold, cellist, has a remarkable repertory for the season, one completely upsetting the idea that the cello repertory is limited. Especially interesting will be the works of the Russian school. He will not be heard in anything he has played heretofore, but will select his numbers from forty-eight pieces, most of which have never been given in this country. He plans to give two recitals in New York, to put before musicians and critics this new repertory, proving that music for this beautiful instrument is educational, interesting and of artistic value. Early this month Mr. Kronold plays in White Plains, N. Y., Orange, N. J., at a joint recital with Grace Davis, and in other nearby places. He has resumed his position as solo cellist at Grace Church and soon begins at All Angels.

All in all, Mr. Kronold soon will find himself in the maelstrom of the musical life of the metropolis, in which he plays so important a part.

**Max Jacobs' Season Begins.**

Max Jacobs played these violin solos at the Casino, Loomis, N. Y., ten days ago: "Wiegenlied," Schubert-Elman; "Mazurka," Benoist, "Chanson Louis XIII" and "Pavane," Couperin-Kreisler; waltz, "Schön Rosmarin," Kreisler. Needless to say he was warmly applauded and encored. He has reorganized the Max Jacobs String Quartet, the same now consisting of himself, Leo Hellman, Herman Borodkin and Mark Skalmer, and is planning to give three subscription concerts at the Plaza Hotel this season. He plays in churches, teaches extensively, and prominent clubs value his services as soloist, all of which assures him a successful season.

**McLellan Pupils Sing for the President.**

While President Taft was in Erie, Pa., last month, he was the guest of honor at the annual banquet of the Erie Chamber of Commerce. The musical features of the occasion were contributed by two resident singers, both of whom are pupils of Eleanor McLellan, of New York. The singers were Mrs. C. W. McKean and Mrs. Edwin H. Brevillier, soloists in church choirs of Erie, and recognized among the leading teachers of the city. The following notice appeared in the Erie Daily Times of September 18:

Erie's charming soloists, Mrs. C. W. McKean and Mrs. Edwin H. Brevillier, sang themselves into the hearts of the distinguished personages who listened to them. An officially conveyed compliment, extolling his appreciation, from the President of the United States, is an honor seldom bestowed on the greatest of our prima donnas, but both Mrs. McKean and Mrs. Brevillier are the recipients of such distinction. And the message of appreciation was conveyed by

no liveried jockey, but by a member of the Senate of the United States.

Neither of the singers was ever heard to better advantage than before that brilliant gathering at the Majestic Theater Saturday night, and Mrs. McKean and Mrs. Brevillier richly merited the triumphs they achieved. Being unable to express his appreciation in person, President Taft commissioned United States Senator Oliver



ELEANOR MCLELLAN.

Photo copyrighted by Mishkin Studios, New York.

to thank the talented ladies, and to tell them for him that he was pleased beyond measure with the selections Mrs. McKean and Mrs. Brevillier had rendered with such splendid effect.

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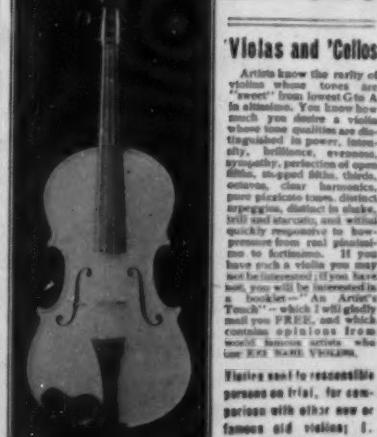
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